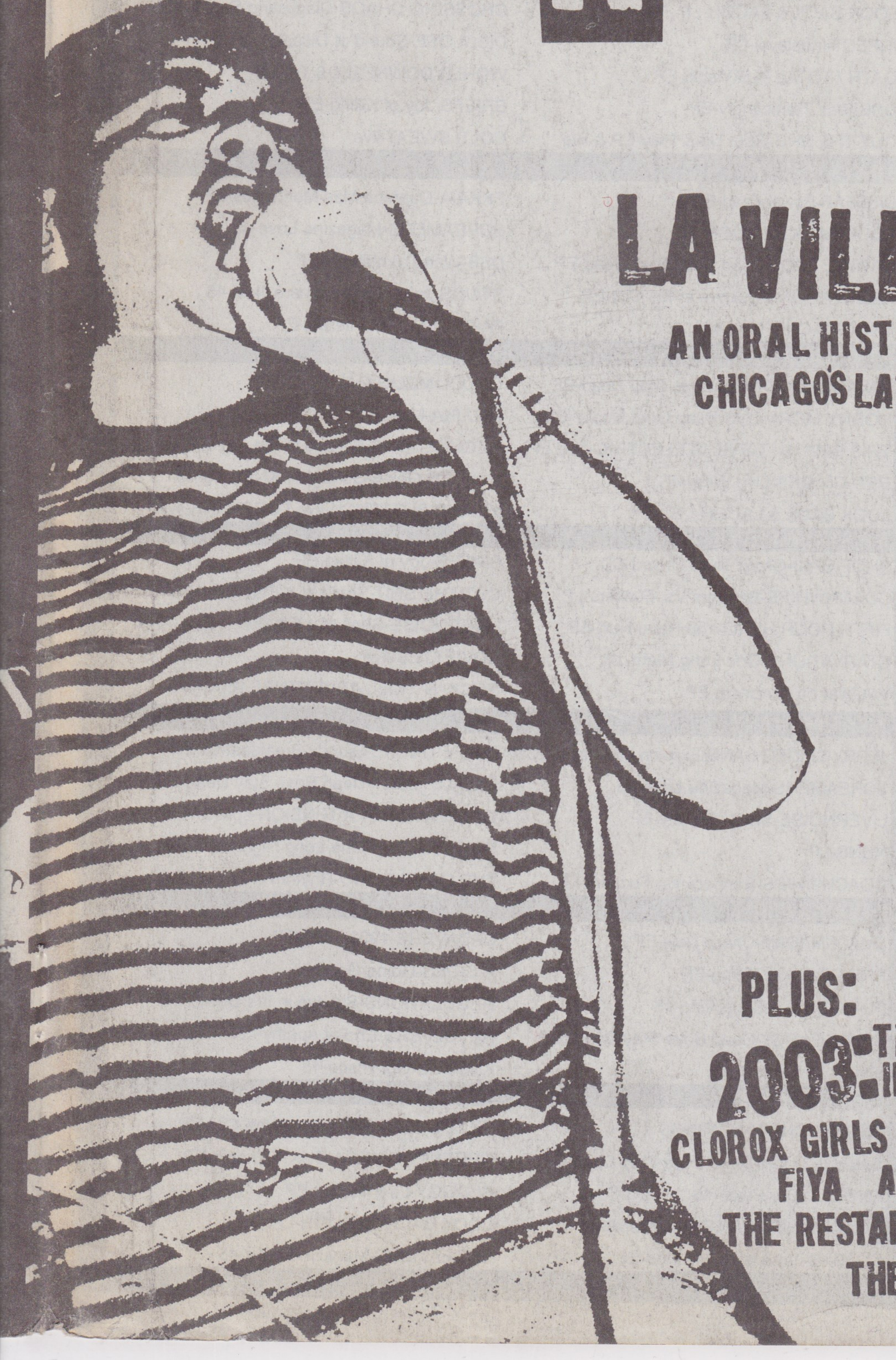
MAXIMUM ROCKNROLL

NUMBER 250 MARCH 2004 $4



LA VILLITA

AN ORAL HISTORY OF CHICAGO'S LATINO PUNK SCENE

PLUS:

2003 - THE YEAR IN RECORDS!!

CLOROX GIRLS

TERMINUS VICTOR

FIYA

ALL CRUSTIES SPENDING LOUD NIGHT REPORT!!

THE RESTARTS

THE DAMAGE DONE

MAXIMUMROCKNROLL TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 (or so...) lists of stuff we review.

TIM BROOKS
- AUSGEBOMBT-Hellbomber-LP
- STAINS-John Wayne Was a Nazi-45
- LOOK BACK & LAUGH-LP
- LIVERNOISE-Shell of a City-EP
- REGULATIONS-Survive in the City-EP
- HUNNS-Animals-45
- CUT THE SHIT-Shut Up & Play-EP
- DSB-Wait Tremblingly-EP
- INFERNO-Best Of-EP
- INFECT-Indelevel-LP

ROB COONS
- LOOK BACK & LAUGH-LP
- INFECT-Indelevel-LP
- OATH / TOTAL FURY-split-EP
- DSB-Wait Tremblingly-EP
- CUT THE SHIT-Shut Up & Play-EP & live
- CROSSING CHAOS-Disgusting Reality-EP
- DISCLOSE-Sound of Disaster-EP
- WORLD DOWNFALL-6 Trx-EP
- BRIEFS-Joy of Killing-EP
- COLD SWEAT-live

ARWEN CURRY
- DISFEAR-Power Load-EP
- LOOK BACK & LAUGH-LP
- SAVAGE LUCY-Dead Boys Stay Dead-EP
- REGULATIONS-Survive in the City-EP
- KNOCKS-Our Place-45
- EKKAIA-Cuantos Mas Moriremos-EP
- SCREAMERS-Magazine Love-45
- DSB-Wait Tremblingly-EP
- STAINS-John Wayne Was a Nazi-45
- PALUKA-Mutual Interest-EP

PAUL CURRAN
- SAVAGE LUCY-Dead Boys Stay Dead-EP
- HORNY MORMONS-PLay Goat Ropin'-CD
- THIS BIKE IS / DEVIL IS ELECTRIC-split EP
- RED ONIONS-Live Wire-45
- LOOK BACK & LAUGH-LP
- GUDDOMELIG GÅLSKAB-LP
- PALUKA-Mutual Interest-EP
- REGULATIONS-Survive in the City-EP
- A-SIDES-Going Gone-45 / KNOCKS-45
- YE OLD BUTTFUCK-live / ORPHANS-live

JONATHAN FLOYD
- CHOP SAKI-Ghost Town Crowd-CD
- COACHWHIPS-Bangers Vs. Fuckers-LP
- FIFTH HOUR HERO-You Have Hurt-EP
- STARVATIONS-One Long Night-12"
- V/A-War on Terrorism-EP
- BRIEFS-Joy of Killing-EP
- CUT THE SHIT-Shut Up & Play-EP
- LIVERNOISE-Shell of a City-EP
- SOVIETTES-live
- ROCK 'N' ROLL ADVENTURE KIDS-live

JEFF HEERMANN
- JERRY SPIDER GANG-Exile on Mainstream-CD
- SCREAMERS-Magazine Love-45
- LIVERNOISE-Shell of a City-EP
- NUNS-LP
- COACHWHIPS-Bangers Vs. Fuckers-LP
- DIRTY TRICKS-Bloody Breakfast-CDEP
- SAVAGE LUCY-Dead Boys Stay Dead-EP
- COACHWHIPS / A TENSION-split-EP
- STARVATIONS-One Long Night-12"
- THE COME 'N' GO-Rhythm & Blood-LP

KENNY KAOS
- SMACKMADAM-Cheap Date-EP
- BRIEFS-Joy of Killing-EP
- PLASTIQUES-Shoplifting-45
- SAVAGE LUCY-Dead Boys Stay Dead-EP
- ENDS-New Rome-45
- CADAVERS-1993-1996-EP
- A-SIDES-Going Gone-45
- REGULATIONS-Survive in the City-EP
- REVOLVERS-End of Apathy-LP
- KNOCKS-Our Place-45

CAROLYN KEDDY
- RED ONIONS-Live Wire-45
- SAVAGE LUCY-Dead Boys Stay Dead-EP
- KNOCKS-Our Place-45
- COACHWHIPS / A TENSION-split-EP
- CLOCKS-Time is on My Side-EP
- REGULATIONS-Survive in the City-EP
- CHEESE / OMEGA CUATRO-split-EP
- SLOGGY-Lo-fi Tracks-EP
- LOOK BACK & LAUGH-LP
- SCREAMERS-Magazine Love-45

SUBSCRIPTIONS: (postpaid prices)
•US Rate: $4 each. 6 issue sub for $22. 12 issue sub for $36. In California, send $4.34 for single copies, $23.87 for 6 months, or $39.06 for 12 months (tax).
•Canada & Mexico: $5 each (air) or $4 (surface, to Canada only). 6 issue sub for $30 (air). 12 issue sub for $55 (air).
•Everywhere else: $10 each (air) or $6 (surface). 12 issue sub for $110 (air) or $57 (surface).
Let us know which issue to start with!

BACK ISSUES AVAILABLE:
#148, 150-151, 153-154, 156 pts. 1 & 2, 159-163, 166, 168-172, 174-175, 178-181, 184-210, 213-227, 229-249 are as stated above in subscription info.
See page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In (with payment): by 15th of previous month.
Issue out: by 2nd week of following month.

★★ AD RATES & SIZES!! ★★
1/6 page: (2 3/8" x 5") $30
1/3 page long: (2 3/8" x 10") $85
1/3 page square: (5" x 4 7/8") $100
1/2 page: (7 1/4" x 5") $150
Full page (7 1/4" x 10") $400

AD CRITERIA:
We will not accept major label or related ads, or ads for comps that include major label bands. We reserve the right to refuse ads for any reason at any time. Send ads on paper, properly sized, or as TIFFs at 300 dpi—payment by mail.

CLASSIFIEDS: NEW PRICE! $2 for a maximum of 40 words. No racist, sexist or fascist material. Send typed if possible.

Front Cover photo of I-Attack By Anton Feder. Back Cover photo of Zoe by Jesse Conway.

SELL MRR AT GIGS: Within the US, they're $1.50 each ppd, cash up front. Contact us for non-US orders. Must order 5 or more of the same issue.

NEWSTAND circulation through Big Top Newsstand Services, a division of the IPA. For more information call (415) 643-0161 or fax (415) 643-2983 or E-mail: Info@BigTopPubs.com.
Also available from: No Idea, Sound Idea, Revolver, Get Hip, Subterranean, Last Gasp, See Hear, AK Pressm Armadillo, Ubiquity, Choke Inc, Desert Moon, and Marginal.
See page 5 for foreign distribution info.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
www.maximumrocknroll.com
mrr@maximumrocknroll.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

MAXIMUMROCKNROLL

TOP 10

Please send us records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See records section for where to send tapes & CD-Rs.

RAY LUJAN

- DESCENDENTS-'Merican-CD
- REVENGE IS-CD
- REVOLVERS-End of Apathy-LP & 45
- ENDS-New Rome-45
- SAVAGE LUCY-Dead Boys Stay Dead-EP
- BRIEFS-Joy of Killing-EP
- REGULATIONS-Survive in the City-EP
- CHARMLESS-Action-EP / TV KILLERS-45
- APOCALYPSE POW!-Smash-CD
- ANN BERETTA-Three Chord-CD

BOBBY MANIC

- NUNS-LP
- ENDS-New Rome-45
- HORNY MORMONS-Play Goat Ropin'-CD
- SLEAZIES-Trite Ditties-CD
- BRIEFS-Joy of Killing-EP

WILL RISK

BUSY PLAYING DRUMS

ALLAN MCNAUGHTON

- PALUKA-Mutual Interest-EP
- MINORITY BLUES BAND-Capitalized-CD
- CUT THE SHIT-Shut Up & Play-EP
- STARVATIONS-One Long Night-12"
- THIS BIKE IS / DEVIL IS ELECTRIC-split EP
- TOTAL FURY-Live at Nile Studio-EP
- RED ONIONS-Live Wire-45
- REGULATIONS-Survive in the City-EP
- OATH / TOTAL FURY-split-EP
- LOOK BACK & LAUGH-LP

DONNA POOLE

- HORNY MORMONS-Play Goat Ropin'-CD
- COACHWHIPS-Bangers Vs. Fuckers-LP
- DISFEAR-Power Load-EP
- PLASTIQUES-Shoplifting-45
- SLOGGY-Lo-fi Tracks-EP
- ENDS-New Rome-45
- CLOCKS-Time is on My Side-EP
- SAVAGE LUCY-Dead Boys Stay Dead-EP
- THIS BIKE IS / DEVIL IS ELECTRIC-split EP
- BRIEFS-Joy of Killing-EP

BRUCE ROEHRS

- TEMPLARS / ADOLF & PISS ARTISTS-live
- REDUCERS SF / BOILS-live
- DISFEAR-Power Load-EP / INFERNO-LP
- CADAVERS-1993-1996-EP
- DISCLOSE-Sound of Disaster-EP
- LOOK BACK & LAUGH-LP
- TOMMY & THE TERRORS / WHISKEY REBELS-EP
- DSB-Wait Tremblingly-EP
- CUT THE SHIT-Shut Up & Play-EP
- MADDOG SURRENDER / URBAN RIOT-EP

MIKE THORN

- BESTHÖVEN-Just Another Warsong-EP
- CUT THE SHIT-Shut Up & Play-EP
- DISCLOSE-Sound of Disaster-EP
- DSB-Wait Tremblingly-EP / PAUGH-CD
- GUDDOMMELIG GALSKAB-LP
- PALUKA-Mutual Interest-EP / EKKAIA-EP
- SAVAGE LUCY-Dead Boys Stay Dead-EP
- TUOMIOPÄiVÄN LAPSET-Totaalinen-EP
- REGULATIONS-EP / KNOCKS-45
- LOOK BACK & LAUGH-LP

RYAN WELLS

- REGULATIONS-Survive in the City-EP
- KNOCKS-Our Place-45
- NUNS-LP
- CADAVERS-1993-1996-EP
- SLOGGY-Lo-fi Tracks-EP
- COACHWHIPS / A TENSION-split-EP
- RED ONIONS-Live Wire-45
- COUNTRY TEASERS-live
- SCREAMERS-Magazine Love-45
- THE COME 'N' GO-Rhythm & Blood-LP

ZINE TOP TEN

- ARTCORE #20
- COOL BEANS #15
- CRYPTIC SLAUGHTER #22
- A FIERCE WAR IN MINIATURE #1
- GENETIC DISORDER #17
- INSURGENTE #5
- MOST PUNKS ARE TOTAL ASSHOLES #1
- PROFANE EXISTENCE #43 & 44
- RIDE ON #7
- TOINEN VAIHTOEHTO #168

ZINE SHITWORKERS

Anandi, Peter Avery, Jerry Booth, Tim Brooks, Kat Case, Rob Coons, Paul Curran, Mikel Delgado, Sean Dougan, Maree Faygo, Jonathan Floyd, Gardner Fusuhara, Harald Hartmann, Vince Horner, Ramsey Kanaan, Paul Lesneski, Ray Lujan, Hal MacLean, Clayton McBride, Tobia J. Minckler, Mauz, Zoe Minervini, Negative Tom, Joshua Peach, Cooper Quintin, Sandra Ramos, Rick Reavill, Will Risk, Greta S., Andrew Scott, Josh Stein, Sweettooth, Ryan Wells, Erin Yanke, Aragorn, Michelle Barnhardt, Julia Booz Ullrey, Amy Browne, Ariel Celeste, Craig Ums, Andy Darling, Ben Ditch, Nicole Erny, Jake Filth, Travis Fristoe, Doug Grime, Jeff Heermann, Chloe Jensen, Kenny Kaos, Michael Lucas, Jesse Luscious, Jeff Mason, Jess McCoy, Ben Mandeville, Allan McNaughton, Mark Murrmann, Mimi Nguyen, Donna Poole, Wm. Rage, Spencer Rangitsch, Casey Ress, Roy Rohlfing, Sara Sandberg, Mary Southworth, Dionne Stevens, Melissa Toimil, Shane White, Gordon Zola

ZINE CONTRIBUTORS

Tony Arena, Renae Bryant, Kat Case, CrimethInc, John Geek, Carolyn Keddy, Maddy, Ted Rall, Bruce Roehrs, George Tabb, Wells Tipley, Fly, Donovan Shapiro, Conor Mather, George B. Sanchez, Jesse Conway, Chrystaei Branchaw, Ben Jackson, Walter Yetman, Anton Feder, Chayo, Matt Average, Dave Scattered, Mykel Board, Mitch Cardwell, Carl Cordova, Bill Florio, George Impulse, Chris Boarts Larson, Jessica Mills, Erika Ransom, Steve Spinali, Mike Taylor, Felix Von Havoc, Henry Yu, Ivy, Sterling MacKinnon, Jon Active, Sash Mori, Holly Rushakoff, Jeremy Luz, Action Jackson, Megan Wells, Mickey, Ace Morgan

DISTRIBUTION COORDINATOR

Clara Jeffers

ZINE COORDINATORS

Arwen Curry, Mike Thorn

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#148/Sept '95. Soda Jerks, Toe Rag, Thorazine, Sacred Straight, Wizo, Opposition Party, Moody Jackson, Adversives, Opcion Crucial, Rebel, Rebel, Teen Idols, Walking Ruins.

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers.

#151/Dec '95. Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick • Babys, In/Humanity, Stains, Varukers, Pist, Terrible Virtue.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes.

#154/Mar '96. Motards, Subincision, Stisism, Donnas, Stallions, Count Backwards.

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids.

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal.

#159/Aug '96. Smugglers, Tone Deaf Pig-Dogs, Too Many Records, Man Afraid, Blind Side, Vox Populi, Fun People, Fat, Drunk & Stupid, BrandNewUnit, Death Wish Kids.

#160/Sept '96. Automatics, Boycot, Toast, Morning Shakes, Mormons, John Q. Public, Sex Offenders, Ballgagger, Business, Apocalypse Babys, Good Riddance.

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts.

#162/Nov '96. Phantom Surfers, Candy Snatchers, the Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemtion 87, Torture Kitty.

#163/Dec '96. Last Sons of Krypton, Prostitutes, Wig Hat, Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, Zeros, Deadcats, Teen Idles.

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew.

#168/May '97. Cretin 66, Fishsticks, Distemper, Enewetak, UK Subs, Luxo Champ, Jake Sayless, "Pioneers of Punk."

#169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface.

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat.

#171/Aug '97. Violent Society, Strychnine, Idiots, Knuckle Heads, Race Traitor, Patrick Grindstaff, Misanthropists.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It.

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, Education theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes.

#178/Mar '98. Economics issue. Forgotten Rebels, Dirtys, Josh Collins, American Steel, Letterbombs, Gyogun Rend's, Go-Devils, Room 41, Tone Deaf Pig Dogs, Garage Rats.

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

#181/June '98. Grapefruit, Druggies, DDI, Bonecrusher, Normals, All Bets Off, Stiletto Boys, Summerjack, Cell Block 5.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys.

#185/Oct '98. Traitors, Wimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnik Termites.

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs.

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/Mar '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs.

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Politics, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets.

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts.

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres..

#196/Sept '99. Hopscotch, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone '90-'99".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcasé Showdown, Waifle, Flat Earth Recs.

#198/Nov '99. Hail Mary, Pressure Point, Bump 'N Uglies, The Victims, A//Political, Outlast

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil.

#200/Jan '00. American Steel, Curse, Gee Vaucher, Hers Never Existed, Aaron Cometbus, Active distro, Toxic Narcotic, MRR catalogue #100-200.

#201/Feb '00. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," the WTO riots in Seattle.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters.

#203/April '00. Spazz, Slang, *Slug & Lettuce* zine, *Suburban Voice* zine, As We Once Were, Red Angel Dragnet, Four Letter Words, Slampt Records, the Wednesdays, the Fuses.

#204/May '00. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People.

#205/June '00. Punks With Kids special. Skudz, 50 Million, Legion, Wilbur Cobb, Coalition.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#207/Aug '00. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores.

#208/Sept '00. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

#209/Oct '00. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

#210/Nov '00. J Church, Profane Existence, Pezz, Pre-Teens, Templars, This Machine Kills, Subtonix, OB.

#213/Feb '01. Fun People, Onward to Mayhem, Ugly Pop, Midnight Evils, Atrocious Madness, Bread & Water, Josh Peach, Zodiac Killers.

#214/Mar '01. Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

#215/April '01. No Means No, Vitamin X, Injections, Y, Dils, Last In Line, Don Austin, Deranged Records

#216/May '01. Propagandhi, Angelic Upstarts, Discordance Axis, Ruination, Photographer: Chris Boarts, Strap-Ons, Lynnards Innards

#217/June '01. Joey Ramone R.I.P., Tear It Up, Skitsystem, The Pattern, CrimethInc., Esperanza, The Chicago Blackout, Photographer: Ace

#218/July '01. Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

#219/Aug '01. "Fix It!" cycling article, Crucial Unit, Lost Sounds, Lombardies, Flowers in the Dustbin pt. 1, Casualties, Resinators, *P.U.N.K.*, Slaughter & the Dogs, Anti-Flag, Dontcares, S'Bitch.

#220/Sep '01. Latin American Issue. Aubuso Sonoro, Anti-Todo, Fuerza X, Apatia No, Manganzoids, Demencia, Sick Terror, Tocatta y Bulla, NTN, Argies, Reconcile, Anti-Korpus, Ruido De Odio, Los Pepiniyos, Rebelion Disidente, Brazil Scum, Kim Bae Photo Essay.

#221/Oct '01. Tales from the G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin pt. 2, Remains of the Day, Ritchie Whites, B'67.

#222/Nov '01. Dios Hastio, Tragedy, Four Letter Word, *Salad Days* author Charles Romalotti, Very Metal, Maurice's Little Bastards, the Rotters, MDC Brazilian tour diary, the Cravats, JR Ewing, Dutch scene report, extended news section, "Globalization Rhetoric & Reality."

#223/Dec '01. "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

#224/Jan '02. "Legislation Since Sept. 11," Rendencion 9.11, Metro Youth, Severed Head of State, Piranhas, Paraf, Backstabbers, Inc, An Albatross, Citizen Fish Tour, SPAM Records, the Virus, Action Time.

#225/Feb '02. Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

#226/Mar '02. Queer punk special issue. Vaseline, Quails, Skinjobs, Italian queer punk report, Vaginal Davis, Feelings on a Grid, Sissies, Scott Free, Dumba, Columns.

#227/Apr '02. Bellrays, Rhinos, Wasted, Kristofer Pasanen, Business, Assert, DS 13 tour report, Life Set Struggle, Iowaska, Zounds.

#229/June '02. Countdown To Putsch, The Awakening, Dave Hill Distribution, Holier Than Thou, Kill Devil Hills, Sound Of Failure, E.T.A., Nubs, Les Baton Rouge, New Disorder Records, Career Suicide, Swellbellys, The Sinyx.

#230/July '02. Bitchin', Redencion 911, Phantom Limbs, Secretions, Holy Molar, Sharp Knife, Mighty John Waynes, A Global Threat, Groovie Ghoulies, Reproach, Annie Anxiety.

#231/Aug '02. Epoxies, Puppy Vs. Dyslexia, Koro, Blocko, Amdi Petersen's Armé, Piss & Vinegar Zine, Schizophrenic Records, Toys That Kill, Give Us Barabbas, Dirt.

#232/Sept '02. "No Future" article, Lost, Fartz, Sell Outs, Razors Edge, Stakeout, Dillinger Four, All or Nothing HC, Fleshies, Bridge Nine Records, Akashic Books, Liberty.

#233/Oct '02. "All Ages" article, Scholastic Deth, Runnamucks, Sinners & Saints, Panic, Gasolheads, Jewws, Futures, Michael Landon's Commandos, Storm the Tower, Against Me!, Balance of Terror, Class Assassins, Spazm 151.

#234/Nov '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235/Dec '02. Anti-war Special Issue. Anti-war guest columns. Anti-war scene reports. Articles: "Reading for Democracy," "War on Iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in Iraq,""Axis of Empire." Long Island DIY Scene, What Happens Next? Brazilian tour part 2, Smalltown, Kylesa, Crash & Burn.

#236/Jan '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, *Artcore*, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#237/Feb '03. Top Ten Records of 2002, "Music as a Weapon: Artists in Wartime," Dirt Bike Annie, Let It Burn, Stockyard Stoics, King Khan & Shrines, 625 Records, Feast Or Famine, Rudimentary Peni, Coachwhips, Self Defense.

#238/Mar '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/Apr '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola and San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, *Snakepit* zine, Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, *Trust* zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#248/Jan '04. Discharge, Superhelicopter, Jed Whitey, Black Friday '29, Find Him And Kill Him, The Lids, Impratical Cockpit, Face Up To It, History Of Maximum Rocknroll Radio.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

YOU WANT BACK ISSUES? ...WE'VE GOT YER BACK ISSUES RIGHT HERE.

BUY 3, THE 4TH IS FREE!

$3 DOLLARS EACH FROM → MAXIMUMROCKNROLL PO BOX 460760 SAN FRANCISCO, CA 94146-0760

FOREIGN DISTRIBUTION

Dear *MRR* readers...
Below you'll find a list of distros in Europe and elsewhere. We've been doing our best to cover as much territory outside of the USA as we can, but we still need your help in establishing contacts with like-minded punx who are interested in carrying *MRR*. We're providing this list to you in order to let you know where you can currently get your monthly fix of *MRR*, but we're always looking for more help; so if you do a distro, would be interested in selling *MRR* at shows, or just want to go in with a crew of friends to get a cheaper post rate—get in touch and we'll tell you the details! Please note that several of the distributors below are now offering subscription services. If you're not sure, just ask! Thanks again for all your support.

AUSTRALIA

Demolish Distro
Matthew Limmer
12 Connemara Cs
Kelso, Townsville, QLD
4815 Australia

Endless Blockades
PO Box 3023
South Brisbane BC
Q, 4101, Australia

Vox Populis Zine Distro
PO Box 253 Roselands
Sydney, NSW
2196 Australia
http://vox.i85.net

BRAZIL

Terrötten Records
c/o Renan Fávero
Caixa Postal 8080
Porto Alegre - RS
90201-970 Brazil
www.terrotten.com

CZECH REPUBLIC

Filip Fuchs
Grohova 39
602 00 Brno, Czech Republic
orba@seznam.cz

Malarie Records
PO Box 153
756 61 Roznov P/R
Czech Republic
www.malarie.ind.cz

DENMARK

Kick 'n' Punch
PO Box 578
2200 Copenhagen N., Denmark

FINLAND

Combat Rock Industry
PO Box 65
11101 RMK, Finland
www.combatrockindustry.com
info@combatrockindustry.com

FRANCE

El Trasgo // Pierre
Le Courtil
05250 St. Etienne en Devoluy,
France, eltrasgo@infonie.fr

Stonehenge Records
B.P. 46
33031 Bordeaux Cedex, France
www.stonehengerecords.com

Sugar & Spice Mailorder
B.P. 9 / 69126 Brindas, France
www.sugarandspice.fr

Pearce Vincent
3 Rue de la Ferme Quincampoix
91600 Savigny-Sur-Orge, France
www.detruirelennui.fr.st
soyunbuho@no-log.org

GERMANY

Plastic Bomb GmbH
Heckenstr. 35a
47058 Duisburg
Germany
swen@plastic-bomb.de
Subscriptions available

Thought Crime
c/o Thomas Franke
Boxhagener Str. 22
10245 Berlin, Germany

Green Hell Records
Bradford & Kestennus GbR
Von Steuben Str. 17
48143 Muenster, Germany
www.greenhell.de
fax 49 - (0) 251 - 5302627
ph 49 - (0) 251 - 5302628

X-Mist
Leonhardstr. 18A
72202 Nagold, Germany
www.x-mist-de

Yellow Dog
PO Box 55 02 08
10 372 Berlin, Germany
www.yellowdog.de
Subscriptions Available

GREECE

Jinx Records
24 Asklipioy Str. / Athens, Greece
ph / fax +3-210-3645069
info@jinx.gr / www.jinx.gr

ICELAND

Sigurdur Hardarson
Barónsstígur 57
101 Reykjavik, Iceland
nursepunk@hotmail.com

IRELAND

Hope
31 Hazel Road,
Donnycarney
Dublin 9, Ireland
niall@thumped.com
Subscriptions available

ITALY

Angry Records
c/o Fulvio Dogliotti
C.P. 280
15100 Alessandria, Italy
angryrec@iol.it
www.angelfire.com/ne/angry

MALAYSIA

Ahmad
LBKL 64, 4th Mile
Gombak Rd 53000
Kuala Lumpur, Malaysia

NETHERLANDS

Sonic Rendezvous
PO Box 417
1800 AK Alkmaar, Netherlands
T +31 (0)72 5673038
F +31 (0)72 5647237
http://www.sonic.nl

POLAND

Refuse Records
c/o Robert Matusiak, PO Box 7
02-792 Warszawa 78, Poland
refusexresist@go2.pl
www.refuserecords.prv.pl

Trujaca Fala
PO Box 13
81 806 Sopot 6, Poland
www.trujacafala.com

PORTUGAL

Nuno Sota
Asperü Records
WWW.ASPE-RURECORDS.TK
PO Box: 229 - 2686-997
Sacavem, Portugal
www.asperurecords.tk

RUSSIA

Old Skool Kids Records
PO Box 64, 109147
Moscow, Russia
oldschoolkids@yahoo.com
www.oskids.nm.ru

SINGAPORE

Humble Start
Bernard Low
Blk 451, Tampines St. 42#05-222, Singapore 520451

SPAIN

La Idea (Infoshop)
C/Santa Barbara 7, Local
28004 Madrid, Spain
www.sindios.net

Runaway Records
Costa de Santa Creu N. 4 A
07012-Palma de Mallorca, Spain
runaway@arrakis.es

SWEDEN

Cage Match Federation
Kaj Sivervik
Kvarnvägen 15A
90320 Umeå, Sweden

Christoffer Jonsson
c/o Becirovic
Ålgrytevägen 3, 2tr
127 32 Skärholmen, Sweden

SWITZERLAND

Rinderherz Records
Postfach 3634
zch-5001 Aarau, Switzerland
rinderherz@gmx.net

Pete S. Texas
c/o Furrer
Haenibueel 20
CH-6300 Zug, Switzerland
thefish@bluefintunarecords.com

UK, ENGLAND

Active Distribution
BM ACTIVE
WC1N 3XX London, England, UK
www.activedistribution.org
Single copies & Subscriptions
Wholesale also available

Suspect Device Zine
PO Box 295,
Southampton S017 1LW, England, UK

UK, WALES

Assembly Line
Unit 100, 61 Wellfield Rd.
Cardiff CF24 3DG,
Wales, UK
www.assemblylinemusic.com
Single copies & Subscriptions

submit.

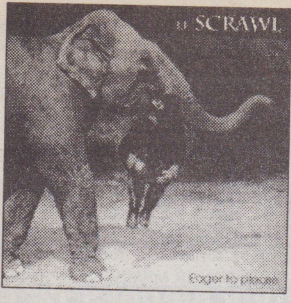
Band Interviews, Zine Interviews, Guest Columns, Letters, Articles, News, Videos, Or Anything The D.I.Y. Punk Community Might Be Interested In Reading About. Send It In—Maximum RocknRoll Is What <u>You</u> Make It!

MAXIMUMROCKNROLL PO BOX 460760 SAN FRANCISCO, CA 94146-0760

TWO NEW SHIRTS FROM YOUR FRIENDS AT MAXIMUMROCKNROLL

THE ONE ON THE RIGHT FEATURES A SNAZZY NEW DRAWING DONE BY ONE JANELLE BLARG IN BLACK INK ON A RED SHIRT - WHILE THE SHIRT ON THE LEFT FEATURES A WHITE PHOTO OF PUNX IN ACTION W/ THE MRR LOGO IN RED ON BLACK SHIRT... SHIRTS ARE $10 EACH IN THE U$A, $15 FOR THE REST OF THE WORLD. WE GOTS SIZE EXTRA-SMALL ALL THE WAY UP DOUBLE EXTRA-LARGE, SO BE CERTAIN TO STATE WHICH SIZE YOU WANT. SEND CHECK, CASH OR MONEY ORDER TO:

MAXIMUM ROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760



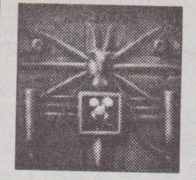
le SCRAWL "Eager to Please" cdep
YETI "Volume Obliteration Transcendence" cd
DIMLAIA cd
SKEW WHIFF "Taedium Vitae" cd
TARANTULA HAWK (album#2) gatefold lp

LE SCRAWL

2004 California Tour dates

March 19th - Oakland, CA
The Slaughterhouse
March 20th - Santa Cruz, CA
The Mediterranean
March 21st - San Francisco, CA
Surprise gig..... (?)
March 22nd - SF - DAY OFF
Fisherman's Wharf
March 23rd - San Francisco, CA
Lucifer's Hammer
March 24th - San Diego, CA
The Che Cafe (TBC)
March 25th - Pomona, CA
51 Buckingham (TBC)
March 26th - Los Angeles, CA
TBA
March 27th - Berkeley, CA
924 Gilman St.

more info from:
www.lifeisabuse.com



ARTIMUS PYLE ep
ASUNDER / LIKE FLIES ON FLESH split lp/cd
BLATZ / FILTH "The Shit Split" lp/2xCD
BLATZ "Cheaper than the Beer" ep
BRAINOIL lp/cd
DIMLAIA cd
DYSTOPIA "The Aftermath" lp/cd
DYSTOPIA "Human=Garbage" cd
FIELDS OF SHIT 10"
FILTH "Live the Chaos" ep
le SCRAWL "Too Short to Ignore" cd
LUDICRA "Hollow Psalms" cd
MEDICATION TIME "One Free Miracle Ticket" cd
NIGEL PEPPER COCK "The New Way" lp/cd
TARANTULA HAWK (album #1) cd
TEEN CTHULHU "Ride the Blade" lp
TOTAL SHUTDOWN "Broadcast Performances" ep
YETI "Things to Come" lp

EP = $4.00 / $6.00 World
CDEP = $7.00 / $10.00 World
10" = $8.00 / $12.00 World
CD = $10.00 / $13.00 World
LP = $10.00 / $15.00 World
2xCD = $12.00 / $15.00 World

All prices postpaid via
Media Mail (US) and Airmail (World)
Order online at www.lifeisabuse.com
where you can find tons of free mp3s
video, and other weird shit

LIFE IS ABUSE
P.O. Box 20524
Oakland, CA. 94620
www.lifeisabuse.com

LIFE IS ABUSE

TOYS THAT KILL "FLYS"

ASIAN MAN RECORDS

NEW LIMITED EDITION
CDEP & 7INCH
AM-113 OUT FEBRUARY 2004

ASIAN MAN RECORDS*PO BOX 35585*MONTE SERENO,CA,95030,USA
www.asianmanrecords.com e-mail:mike@asianmanrecords.com

out now

new COLLECTION cd

LAST IN LINE - new 7"
WESTERN MASSHOLES...

über alles COLLECTION
das OATH

The Prowl 7"
Western Mass. punk as fuck

the SHEMPS
To Hell and Back

TO HELL AND BACK/
THE SHEMPS SPLIT 7"

MCCOY/TELFIAN
SPLIT
SPOKEN WORD 7"

SPLIT 7"

CUT THE SHIT
new lp / cd

THE DEAD ONES
the dead ones - 7"
fast swedish hardcore

7" US $4 them $6
LP US $8 them $
CD US $8 them $10

GLOOM RECORDS
and Distribution
p.o. box 14253
Albany NY 12212
U.S.ROCKIN'A.
www.gloomrecords.com

distributed by ebullition (805) 984 2301

SIEGE 12"
INCLUDES DEMO & "BACTERIA" COMP TRAX
CRIPPLE BASTARDS
DESPERATELY INSENSITIVE 12" GATEFOLD/POSTER
CATTLE DECAPITATION
"TO SERVE MAN" 12" GREEN WAX
PHOBIA 'GRIND YOUR FUCKING HEAD IN'
12"/CD 17 SONGS 15 MINUTES! FAST
STRUCTURE OF LIES/MISERY INDEX CD/12"
MISERY INDEX FORMER MEMBERS OF DYING
FETUS & S.O.L. FORMER MEMBERS OF UNRUH
BURN YOUR BRIDGES 12"/CD
MEMBER OF SPAZZ &LACK OF INTEREST 23 TRAX
pignation "devestating life scheme" cdep/7"
powergrindviolence from poland
STRUCTURE OF LIES ABACUS CD
SHANK "Coded Messages In Slowed Down Songs"
12"/CD(split release/625) hardcore thrash
INFEST "NO MAN'S SLAVE" 12"
19 SONGS RECORDED 1995
OTOPHOBIA "MALIGNANT" 12"
NITROMINDS "F!RE AND GASOLINE" CD
PHOBIA "SERENITY THROUGH PAIN
12" GATEFOLD/POSTER
HIRAX "BARRAGE OF NOISE"
10"/CD IN THE VEIN OF HIRAX
REALITY PART#4 12"/CD THE ENCLITIC 7"
HAYMAKER/OXBAKER 7" structure of lies/iranach cd
HIRAX "BLASTED IN BANGKOK" 10"/CD
PHANTASM "WRECKAGE" 12"CD
HAWGJAW/MANCHURIAN CANDIDATES 7"
HAWGJAW "beL1Eve nothing" 12"
INFEST "LIVE KXLU" 12"
MAN IS THE BASTARD "MANCRUEL" CD
NO COMMENT DISCOGRAPHY LP/CD
HIRAX "EL DIABLO NEGRO" PIC 7"/CD $5 US/$7 WORLD

DEEP SIX RECORDS
P.O. BOX 6911
BURBANK CA.
91510 U.S.A.
WWW.DEEPSIXRECORDS.COM
7" $4/$6 10"/12"/CD $8/$10 cdep $4/$6
next haymaker/fucked up7' infest cd neanderthal cd

MAXIMUM ROCKNROLL

RADIO!
A NEW SHOW EACH WEEK
OF HIGH QUALITY PUNK ROCK
www.maximumrocknroll.com/radio

KVARNVÄGEN 15A
PUNK COLLECTIVE
UMEÅ-SWEDEN-2004

STUFF FROM LIGHTS OUT:
SCARLET LETTER - HOW IS YOUR HEART - LP

PAST PISS ON CMF:
RABID GRANNIES - INTE DITT PROBLEM - 7"
LOCAL OAFS/DYKE HARD - MORTAL COMBAT - SPLIT 7"
JED WHITEY - THIS MACHINE KILLS HIPPIES E.P. - 7"
NAZIS FROM MARS - AMERICAN EXPRESS - 7"
UNCLE CHARLES - IN CRUST WE TRUST - 10"

UPCOMING SHIT ON CMF:
RABID GRANNIES - MY BRAIN IS ROTTEN - 7"
ALC/REIGN OF BOMBS - SPLIT 7"
KNUGEN FALLER - SKELLEFTEA STATSHOTELL E.P. - 7"

SOON OUT ON STATEGRINDER:
SJU SVARA AR - TBA - 7"

OUT ON NEW NOISE:
HUMAN WASTE - FRAN GENERATION TILL GENERATION - 7"
HUMAN WASTE - I VÄNTAN PA SOCIALBIDRAGET - 7"
STOCKHOLM PIGS - PASSED OUT ON THE FLOOR... - 10"
THE PUNISHMENT IS HERE - V/A - CD
A*TEEM - A*MEN - 7"
STATEMENT BY ANT - BE ALL - 7"
KIDS WANNA DANCE - V/A - 7"

UMEÅ HARDCORE

REACH LABELS THROUGH:
LIGHTSOUT.UMEAHARDCORE.ORG
CMF.UMEAHARDCORE.ORG
WWW.STATEGRINDER.TK
NEW NOISE - SKITSYLEN@HOTMAIL.COM
MAILORDER, MP3S, PAST RELEASES AND INFO AT:
WWW.WASTEDSOUNDS.COM

NEW 7" - DEAD HEROES

HR#57 Dead Heroes 7" EP
first copies on red wax!

Headache Records P.O.
Box 204 Midland Park,
NJ 07432 USA

$4 ppd USA

outside US add $3 ea.

HEADACHE RECORDS

headacherecords.com

www.921graffix.com

921 GEAR

QUALITY MERCHANDISE AT REASONABLE PRICES

SHIRTS, HATS, STICKERS, GIRLIE T'S, CD DISTRO, AND MORE...

ALSO 921 GRAFFIX FOR ALL YOUR GRAPHIC NEEDS

www.921graffix.com

cd.bless@verizon.net

Knkldp@yahoo.com

As seen on the Death Across America 2003 tour

www.921graffix.com

COMPACT DISC MASTERING

MORTAR -WORKS- "CUSTOM"

SERVING INDEPENDENT ARTISTS AND LABELS

804 377 9314

www.mortarworks.com

the PUT-DOWNS

New Album!!!

14 Songs

PunkRocknRoll

Texas-Style

Super Secret Records

supersecretrecords.com

PO Box 1585

Austin, TX 78767

Road to Ruin Distribution

ALL OR NOTHING H.C.

FEMALE FRONTED HARDCORE PUNK

For more News and Show Info visit us at www.ontherag.net
www.mp3.com/allornothinghc

"...this bleached-blonde hardcore heroine uses her band's chunky, Lunachicks-meets-Sick Of It All metallic hardcore to convey positive messages."
-KERRANG! (U.K.)

"...if your ears are begging to be fed a healthy dose of hardcore, Search For The Strength is where it's at."
-GIRLPUNK.NET

On The Rag Records
P.O. Box 251
Norco, Ca 92860-0251
www.ontherag.net

Spring 2004 U.S. Tour

April 25 Tucson, Az
April 26 El Paso, Tx
April 27 San Antonio, Tx
April 28 Houston, Tx
April 29 New Orleans, La
April 30 Atlanta, Ga
May 1 Augusta, Ga
May 2 Roanoke, Va
May 3 Richmond, Va
May 4 Washington DC
May 5 Baltimore, Md
May 6 Philadelphia, Pa
May 7 Boston, Ma
May 8 Providence, Ri
May 9 Long Island, Ny
May 10 New York, Ny
May 11 Pittsburgh, Pa
May 12 Columbus, Oh
May 13 Cleveland, Oh
May 14 Chicago, Il
May 15 Indianapolis, In
May 16 Kansas City, Mo
May 17 Denver, Co
May 18 Junction, Ut
May 19 Boise, Id
May 20 Seattle, Wa
May 21 Portland, Or
May 22 Medford, Or
May 23 San Francisco, Ca

April 25 - May 2 with the Midnight Creeps

New Album Out in April On Rodent Popsicle Records!

SUBTERRANEAN
MAIL ORDER

POP-O-PIES
"Pop-O-Anthology 1984-1993" CD
A classic time capsule from San Francisco's punk kings of the irreverent and sarcastic, the POP-O-PIES were the perfect antidote for punks who were tiring of a stale, formulaic genre and a scene that took itself way too seriously. Completely remastered from all the original studio tapes that Joe Pie could get his grubby hands on, this combines all the tracks from the 1984 "Joe's Second Record" MLP, the 1986 "Joe's Third Record" LP, the 1993 "In Frisco" 7", plus 2 unreleased tracks from 1993. With liner notes and vintage photos. CD $11.45

PRIMITIVE CALCULATORS
"Glitter Kids" 7"
Three songs from this wild and very noisy early Australian darkwave-synthpunk band influenced by THROBBING GRISTLE and SUICIDE, recorded live at the Champion Hotel in Fitzroy in 1979. Limited pressing of 400, clear vinyl, Dutch import. 7" $6.30

UK SUBS "Another Kind of Blues" LP
A classic piece of punk rock history, this is their 1979 debut LP, featuring anthems of British punk like "I Live in a Car," "C.I.D.," and their first single "Stranglehold," which sold 75,000 copies and hit no.26 in the British pop charts in 1979. Italian import. LP $10.50

"BEACH BLVD." comp LP
This 1979 release, the quintessential early Huntington Beach punk record (before the rise of Orange County hardcore), features 15 tracks by THE SIMPLETONES, THE CROWD, and NEGATIVE TREND's final singer RICK L. RICK (also formerly of F-WORD, etc.), who mostly does covers of TREND songs. Italian import. LP $10.50

THE ZEAL s/t LP
This Aussie band rocks hard in a very STOOGES or RADIO BIRDMAN-like way, with heavy but catchy power riffs. Marbled vinyl, full color poster insert, Australian import. LP $13.50

THE ADVERTS "Live at the Roxy Club" LP
Twelve furious tracks recorded live at the legendary Roxy just months after the band had signed to Stiff in 1977, this is one of punk's finest hours. The sound quality may not be as clean as on their "Crossing the Red Sea" album, but they have a raw energy that no studio recording could ever achieve. As TV Smith snarls through track after track of sheer punk rock intensity, from their anthem "One Chord Wonders" to the Top 20 hit "Gary Gilmore's Eyes," you get the feeling that this night at the Roxy must have been like the Haley's Comet: it only comes round once in a lifetime. Board innersleeve, heavy PVC dustsleeve, 180 gram vinyl, Italian import. LP $15.45

All prices are postpaid in the US. Elsewhere email us at mailorder@subterranean.org for postage

Check out our giant list at:
www.subterranean.org

Shops! Yes, we sell direct! Great prices, great fills on tons of hard to find items on so many labels we lost count. Ask for our wholesale updates with the newest releases.

SUBTERRANEAN RECORDS
PO Box 2530
Berkeley, CA 94702 USA

THIRD PARTY

TPDEMO10 xWITNESSx demo CD-R Fast and aggressive youth crew influenced core, like a heavier ENVY. Great socially aware lyrics.

TPR016 HOLDxTRUE 'Invincible' 7" Great follow up to their 1st 7". Classic youth crew styling with Iron Maiden-esque melodies over the top. Heartfelt and strained vocals like PLAGUED WITH RAGE.

TPR015 GET IT AWAY s/t 7" Fast, pissed, and raw hardcore out of Chicago. Sometimes compared to early NO FOR AN ANSWER or INFEST, but not nearly that fast and way more punk.

TPR014 FAR FROM BREAKING 'Identity' CD Both amazing 7"s on one CD. Think CHAIN OF STRENGTH and CARRY ON, but increasingly with their own sound and vibe. Split release with YOUNGBLOOD RECORDS.

TPR013 HOLDxTRUE 'Nothing Can Destroy Me, Nothing Can Stop Me' 7" Mix early 90's European HC like MAINSTRIKE with the melody of bands like ATARI.

TPR012 BRIDGING OCEANS International SXE comp 10" with BAD BUSINESS (USA), LETS GROW (Serbia), HOLDxTRUE (Hungary), THINKING STRAIGHT (Indonesia), FxPxOx (Macedonia), THE GEEKS (South Korea), and ONxALERT (USA). 14 tracks.

TPR010 NO TIME LEFT 'Zero Effort Solution' CDEP Thrashy youth crew influenced HC with 70's rock inspired breakdowns. 7" version now re-issued on UNDERESTIMATED and check out the new s/t 10" on 625.

TPR009 GUIDING LINE 'The Boyscout Revival' 7" Dutch posicore from 1997 brought to you by guys who went on to THE OATH, OIL, and NORTH.

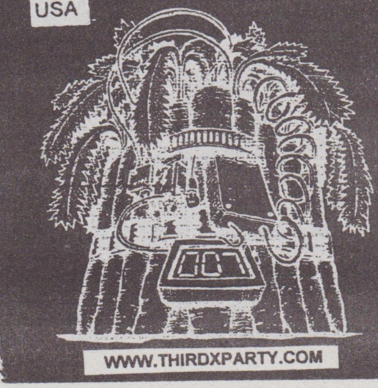
TPR008 STANDARD ISSUE 'Incite' 7" Late 90's Revival from E-Town, KY that captured the spirit of bands like UP FRONT, CRIPPLED YOUTH, and UNIT PRIDE.

UP NEXT: Releases from FxPxOx, HOSTAGE SITUATION, DAY OF THE DEAD, POINTING FINGER, and more!

10" $10.00 US/$12.00 World
CD $9.00 US/$$11.00 World
7"/CDEP $5.00 US/$7.00 World
Demos $4.00 US/$5.00 World

When buying a bunch of stuff get in contact for cheaper postage rates.
Cash, MO's, or Paypal only! NO CHECKS!
Make MO's out to Nick Baran, NOT Third Party.
Paypal orders add $1.00.

Nick Baran/Third Party
21 Nancy Lane
Amherst, New York 14228
USA



WWW.THIRDXPARTY.COM

SOUND POLLUTION
SINCE 1990

BRODY'S MILITIA / WIDESPREAD BLOODSHED
split LP/CD
BM = Thrash n' roll cruelty. 11 killer anthems of debauchery. WSBS blasts off 25 tracks of hook-laden rapid fire hardcore.

DANMUSH
From Here CD*
Fast paced Japanese HC to full blown hundred mile an hour insanity. x-SINK, so you know they know how to lay the fucking hammer down.

UNDER PRESSURE
Still No Future LP/CD
Completely out of control HC thrash with more bad ass riffs than thought possible. Crushing sound! x-Guns, Liqour, & Whores.

MIND OF ASIAN
Akai Hana 7" EP
Four women from Tokyo belting out 6 of the most ass kicking HC thrash anthems you'll ever hear. You gotta hear this, a classic!

THE DUDOOS
Kogidaso! Shura-ShuShun! CD
The 2nd Dudoos release with 3 bonus tracks not on the Japanese release. Killer incomparable melodic punk.

THE SPROUTS
Pins and Glasses 7" EP
20 song debut EP colliding early D.R.I. into TEENGENERATE. Fast, spastic, snotty, rocking, bad ass tunes.

FASTS
s/t LP/CD
Hyper rocking HC thrash at it's finest! Shitloads of hooks, shouted choruses, speed, personality! "It's fucking great" MRR

THE DUDOOS
Specium Sommer CD
"this is the catchiest record I've ever listened to" Slug & Lettuce "THE DUDOOS are incredible!" Short, Fast, + Loud

V/A HIGH ENERGY HIGH VOLTAGE
CD *$5ppd world!free with orders over $15*
A cheap way to hear how ass kicking all these bands are on Sound Pollution. 50 songs - 69 minutes!

also available: UNCURBED *Choras For Freedom* CD, V/A TOMORROW WILL BE WORSE VOL. 3 3x7"/CD, HELLNATION *Dynamite Up Your Ass* LP/CD, HELLNATION *Thrash Wave* CD, MUKEKA DI RATO *Acabar Com Voce* CD, ALLERGIC TO WHORES *The Lipstick Murders* CD, KRIGSHOT *Orebro Mangel* CD, UNCURBED *Punks On Parole* LP/CD, EXCLAIM *Critical Exploder* LP/CD, V/A TOMORROW WILL BE WORSE CD, NINE SHOCKS TERROR *Paying Ohmage* LP/CD, ALLERGIC TO WHORES *Shadows ...* CD, Y *Global Player* LP/CD, V/A TOMORROW WILL BE WORSE Vol. 2 LP/CD, WHN? *Stand Fast...* LP/CD, SCALPLOCK *On Whose Terms?* LP/CD, KRIGSHOT *Och Hotet Kvarstar* 7"EP, MEANWHILE *Same Shit New Millennium* LP/CD, UNCURBED *Keeps The Banner High* LP/CD lots more.....

SOUND POLLUTION PRICES
7" EP $3.50 USA, $4 Canada/Mexico, $7 World - $5 each additional
CD $8 USA, $10 Canada/Mexico, $12 World - $10 each additional
CD* $6 USA, $8 Canada/Mexico, $10 World - $8 each additional
LP $8 USA, $11 Canada/Mexico, $15 World - $12 each additional

MCR CO. JAPAN RELEASES

BANJAX "Dedicated To Cowards" MCD
Powerfull thrashing HC from this all woman band from Tokyo.
CONTRAST ATTITUDE "Sick Brain Extreme Addict" 7"EP
4 tracks of ULTRA CHAOTIC DISTORTION NOISE THRASHCORE!
V/A THIS IS THE LIFE VOL. 7 CD
The seventh installment showcasing the new HC, punk, and thrash bands from all over Japan w/ MIND OF ASIAN (3 songs!), MILK COFFEE, BUTTER FINGERS, PSYCHO TO BLACK, NOISE ATTACK, DEFIANT, DIVERS, ZILLION, S41, ORIGINAL POLKITCH, MAXWELL MURDER, TheYoungDaysNoReturn..., CROW DRAGON TEA, CATTY WITCH. 14 bands - 25 songs.
V/A ALL CRUSTIES SPENDING LOUD NIGHT 2002 video
w/ Zoe, Deconstruction, Disclose, Abraham Cross, Framited, Effigy, Poikkeus, Reality Crisis, Defector, Life. 21 songs, 1 hour, ntsc/vhs.$12 USA, $15 Canada/Mexico, $19 World
INFERNO PUNX photo book $16 U.S., $20 Canada/Mexico, $25 rest of the world.
MCR CO. JAPAN PRICES
7" EP $5 USA, $7 Canada/Mexico, $9 World
MCD $7 USA, $9 Canada/Mexico, $11 World
CD $11 USA, $13 Canada/Mexico, $15 World

no checks! use a money order payable to: Sound Pollution.
All orders outside the U.S. shipped by AIR mail.
Print catalog free with order or send $1.
Check the web site for a complete list of available titles, news, tour dates, sounds, order by credit card, etc.

SOUND POLLUTION
P.O. Box 17742 Covington, KY 41017 USA
www.sound-pollution.com

LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Dear *MRR*—

I'm writing in response to Bill Florio's article in issue #243. Bill, dissing Long Island is easy to the point of being a cliché. Yes, there is lots to dis when talking about the suburbs, but the only people who feel this need are people who are themselves from suburban areas. Just because you "never considered [yourself] anything but an urban kid" doesn't change the fact that you are, in fact, from Westchester County, and you can consider yourself urban as fuck, but that doesn't change the fact that you are, deep down, just another suburban over-compensator.

Do you think a kid who actually grew up in NYC proper would take the time to write a diatribe against Long Island? Not a chance. Your points against Long Island were even worse than your self conscious attempt to distance yourself from your roots. lots of rad music came out of Long Island, such as Kill Your Idols, from Autumn to Ashes, Silent Majority and Mind over Matter. Not to mention great hip hop, such as De La Soul, KMD, MF Doom, EPMD.

So, Bill, this isn't as much a pro- Long Island letter as it is a reminder to stop being such a hater. Oh, and your use of the word "wigger" makes you sound like the kind of racist that would just as easily call people "nigger". Check yourself, fool.

—Jesse, Brooklyn

Hi Kids—

Just some quick comments to Felix regarding his comments in his last column. Putting a disclaimer at the end of your column saying us Europeans may get annoyed doesn't cut it!

Your column was a piece of crap. Honestly, if you can't think of productive things to say then don't say a fucking word. Your column had a good basis and was a great idea... shame the execution was so poor. I don't care about how long you have been punk, or how long you have been active for, or what bands you have toured with... you view yourself as the king of punk when in reality you are nothing more than a kid who comes across as an asshole who wasn't happy as you didn't shift so much product and get to meet so many people who were impressed with who you are and what you do.

The trips I have made to the mainland in previous years have been inspirational, and many bands from the USA who tour Europe that I have met/worked with agree with that. I wish most of what you had wrote was in jest, but from what I have read in your column in the years I have been reading MRR, I know its not.

Hell, I wasn't at the shows your were at and I'm just a stupid little emo dork, but based on your column I'm sure those unlucky enough to have met you will agree with what I am saying. Don't bother dragging your ego across the Atlantic again, you keep your commandments on how to tour to yourself. (Let's not even bother starting with bands that have toured Europe successfully several times and built up great relations with European labels and kids, like Funeral Diner, Books Lie, Yaphet Kotto, etc, etc.)

You stick with Mr. Bush and the oh so fucking amazing nation you call home, with your easy women, your high standard of living, your good coffee and your consumers who will buy all the CDs you thrust under their nose.

Steve C/www.wearethekids.org

Dear *MRR*—

This is Pablo from Strongly Opposed Records in Switzerland and I have a few things to get off my chest. First of all, congratulations to *MRR* for still being here and still keeping it international and DIY. I bought my first *MRR* in 1984 and I still remember my band's first tape getting a fair review by Tim, himself, despite the tape being pretty chaotic.

Ok, then a big thumbs up to Jake Filth for pointing out a big problem in the Global Chaos review in issue #247. I don't communicate via computer (control!) and thus have no chance to find the EP which is a shame, cos the review sounded really good. Now, if *MRR* could ask the bands/labels to print postal addresses—hell not everyone has access or wants access to a bloody computer, and I don't see why everyone should conform to the system's crap—those who want can, but don't force it on everyone else! Another thing that annoys me are CDs in general. Same as for computers, those who want to buy/produce, etc. them are welcome to do so, but I am not only anti-CD, I simply won't ever buy a CD player. I listen to punk since 1977 and my record collection has always been on vinyl. I don't see the point why I should buy all the stuff on CD simply cos the system says so. Now what I would want to ask is, isn't it possible to put vinyl and CDs in different sections? It would save me and everyone else not into CDs digging through all the pages to find what I'm looking for.

Still with the reviews, I noted that when there's a co-production in most cases only one address was printed. I'd think it's not that much trouble to print at least 2 addresses. Obviously, if 20 labels co-produce a record you don't need to print all of them. I remember, in a reader's letter from Trev Hagl, he mentioned that labels should be mentioned if they're into trading, that seems like a great idea, so you can save a lot of money, cos many labels don't trade (sadly!).

That leads me to the next point. This year I wrote to 67 labels for trades. Only 19 replied to my letters. The first batch included 27 letters, in which I also said I'd be interested to buy the record reviewed in *MRR*. 12 labels/bands replied, I guess the other 15 don't want to even sell their records, let alone trade them. The 2nd batch included 40 letters asking for trades only, only 7 labels/bands replied to that. Now think of that what you want, I was pretty disappointed.

Then in issue #247, we have the column by Felix Von Havoc and he was right to expect some people not agreeing with his writings. He is damn right about Switzerland being a good place for US bands. When I still set up gigs in Zurich in the legendary Wohlgroth squat back in the early 90s, a US band attracted 400 people, European bands, even including such "big" acts like Chaos UK attracted 40-50 people. And we had mostly 2nd rate US bands play there (with a few exceptions like Resist and Nausea), bands that only came there to make some money. Not very punk in my book. Especially worrying is the fact that when Nausea played 400 people were there and when a Swiss band

with almost the same music/message only 30-40 people turned up. I don't want to see more 2nd rate US bands over here wasting time and money (oh yes, Felix, Swiss people are all very rich, what a load of bollocks!), I support good US bands as far as I can, but I don't see why we should support bands without message, I'd rather see some European bands with message. Anyway, what I want to say is I rather see the European scene less Amerikkkanized, yet still I welcome the good US bands (Resist & Exist, Tragedy and the likes) any time.

Then, what disturbed me the most in Felix's column was the paragraph about girls in Europe. Bloody shit, I had to check the cover to see if I'm still reading *MRR* or fucking *Metal Hammer*, where you're used to shit like that! Are you punk or are you just looking for sex? Well, I guess one can be both, but printing something like this in a magazine that is read by over 10,000 folks?

Then, last but not least, Felix says he prefers vinyl over CDs, many people have said this. Then I simply want to ask, if you really do so, why do you support CDs by producing/distributing them? Think about all the CDs you sell, every CD sold is on vinyl less. So if you really prefer vinyl you should be supporting vinyl and not taking part in making vinyl disappear at some point. I think it doesn't take much effort, but maybe most of you pro-vinylers who support CDs as well are just too lazy to think about what you're doing. If I say I'm anti-CD, they perfectly know that I don't support them in whatever way.

Anyway, that's it, thanks for reading all this and I welcome any comments, of course, by "snail-mail". *MRR*, keep up the excellent work!

—Pablo, c/o Strongly Opposed Records, Flurweg 29, 2504 Biel, Switzerland/earth.

PS—A final note to mostly US-punx: In Europe most people live in block of flats, so if you send a letter make sure you write the correct address or your mail might not be delivered (unless folks have a clever postman like me)—cheers.

Hey Guys—

Cool to see Ray Lujan has The Dirty in his top ten in the January issue—but what the fuck's wrong with Carolyn Keddy?! I just moved back to the New York area after a couple of years in London, England. And one of the best live bands I had the pleasure to see during the last year was The Dirty.

Contrary to her opinion, there's no posturing with the Dirty. The way I seen it, off stage they live it no different than when they're on stage—no compromises, no fake cool, no bullshit. I bought a dozen copies of the single before I left the UK just to make sure my buddies back home could be sure to get one for themselves.

The Dirty - they fuckin, *rock*!

Murray Abisch,
Brooklyn, New York

OPINION! It's an opinion!—Anandi

Dear *MRR*—

Thanks so much for including our interview in last months issue. The layout turned out great, and you managed to help make us not sound like total degenerates! My mom was even proud of us about, although she was pissed to hear that some people think we really suck...

Thanks y'all—
Dan B., Impractical Cockpit
impracticalcockpit@yahoo.com

Arwen—

Read your column about how haircuts were a great remedy to broken hearts. I concur! Excellent read... about five years ago, I was either really depressed or just generally upset with my shitty love life (my boyfriend at the time was driving me to the brink). On a total whim, I went next door to my neighbor's house and demanded a mohawk, mainly because I couldn't see/reach the back of my head. It felt great! Fucking exhilarating! I kept the mohawk for three great years!

Laura

Dear *MRR*—

I'm a 16-year-old punk girl living in the suburbs of LA. And you see, I am...unsatisfied. I guess you could say, with the current state of our punk scene here. We've got lots of punks and lots of good people but all we have are two lame ass venues. At one, security is super tight and they won't let you hang out outside or do anything. And the other never puts on any good shows. Neither is really run by punks. They both only have shows for $10 and up. To me that's not too fucking punk—not too fuckin' DIY. It's not good enough goddammit.

So I want to start our own space with a library, a café, couches and a kickass stage. But I quickly run into many problems. Nobody is very interested in helping me. I know people will show up to the shows but not really help make it happen. Kinda like that little chicken: Who wants to help me make the cookies? No one. Who wants to help me eat the cookies? Everyone. I don't care really about that. I just want a legitimate space that can't get shut down by the cops. I know that there are other ways to put on shows but none are good enough. Community centers won't have us, squats get busted, backyard shows suck, etc. So I've been writing to a few people about the same to see if anyone has any ideas or maybe words of encouragement. Really, anything to help and keep my morale up would be really appreciated.

Sincerely,
Megan R.
Diamond Bar, CA

Megan—I encourage you! What more can I say? It's true though. Legal show spaces, bafflingly, remain as hard to start and maintain now as they ever were, it seems like to me at least, even as everything else becomes acceptable and co-opted by the mainstream. Go figure.

Maybe instead of trying to start a new one, you could try to get involved with one of the pre-existing venues in your town? See if you can book a show there on your terms (door price, etc) and if it goes well they'll probably let you come back. Or you could start your own place, but then, I warn you, you'll suddenly find that you're the one who's telling people they can't hang out in front cause then the cops will come shut down your show space and then you'll have to hate yourself and that's no good!

Seriously, though, I do encourage you to start a space if you have the means...just because they get shut down doesn't mean it's not worth it. And once it's actually there, I bet a lot more people will be interested in it...Good luck!

—Anandi

Arwen—

I would like to give you mad props for your column in this month's MRR. Your column was excellent. Some friends and I toured with the aforementioned Rich Mackin a couple years ago and were definitely put off by some "dude" comments he made. I think you did a great job at presenting a very balanced and fair case against him and Razorcake. I just wanted to offer some words of encouragement.

Joey Brenner
Gainesville, Fla
painfullyobvious@hotmail.com

To *MRR* and fellow readers—

I've just started receiving my issues of *MRR* after a year of rough times within the walls of confinement. And after reading *MRR* #248, I have become pumped

with this energy to get of my ass and do something that's going to support the punk and hardcore scene, not only locally but possible as far as *MRR* reaches. To hear those bands that were not going to hear on corporate radio stations.

In Boston, MA, we have this great radio show on Sunday nights from 11PM to 2AM. It is called Radio Beat on WERS 88.9FM. They play everything punk and hardcore. Twice a year, they reach out for financial support from the listeners (because they are a listener supported college radio station). They use the money to buy things to keep the show functioning and so that bands can play live sets for the listeners. They have had Stray Bullets in the past and last week they had Bones Brigade not to mention the week before that The A-Team played their last radio broadcast ever on WERS. The show doesn't just ask for money, they want the listeners to send in CD-Rs, demos, 7" splits or whatever you can put music on. The music library is very small, so small that Nicole and Marissa spend money out of their own pocket to keep the music fresh.

So I am writing this letter to ask for help in filling the music library. Burn some music and send it in. Tell your friends band, tell a friend who knows a band. I want to hear what's going on where you are. I want to possibly go to your show and your merch and say I heard your band played on Radio Beat. I would love to hear the bands that I read about in *MRR*. But only you out there can bring it to us. So please do so.

You can find out more about WERS by going to www.radiobeat@wers.org, or you can be brave and send your music to: Radio Beat, c/o WERS, 120 Boylston St., Boston, MA 02116.

I truly hope to see this letter printed but more importantly, I hope to hear some new music. Let's keep the underground united from Cali to Boston to Orlando thru Phoenix up to Pittsburg and even as far as Japan. Long live punk rock movement!
—Steve Reed, #33918
Middleton, MA 01949

PS—My buddy Dave K is starting the Atomic Army, a street team in Boston that will keep the area safe from cheesy pop music and the corporate radio schemes. Anyone interested in joining this elite punk rebellion, send your info including email address to D. Kimball, 1 Riverview Blvd., Methuen, MA 01844.

Hey guys/gals—
It's been a long time since I've picked up an issue of *MRR* but it looks like its the same good ole *MRR*. I just wanted to send you guys some suggestions I had feel free to do what you want with them but I think they would make the magazine a lot better.

1. Stop printing stupid letters about kids who sent $3 for a 7" and never got it, or other stupid letters such as this one "Hey. This is so-and-so. An EP of my band got reviewed in the latest issue (I hear) and we don't sound anything like what they said, bla bla bla." Why even bother printing this? It just wastes space and money. I wanna read letters from people that actually have something to say, for instance of someone was organizing some kind of protest or fundraiser, for example, or a story of some sort of injustice (for instance someone I know just got fined $10,000 for being a part of the Human Shield program in Iraq). Now if he wrote a letter telling his story, that's something worthy of being printed.

2. I love the writers and their monthly stories, but one thing I never understood is why do you guys have some people (Bruce Roehrs for example) who, every month—and this has gone on obviously for years and years—all they do is write about what they listened to that month. Who cares??? Isn't that what the review section is for? I'm just saying—I like reading about George Tabb's stories, Rall Deal, people's opinions etc—why even bother wasting space with an article that just says "Ya I got this CD, its pretty good, bla bla bla"

3. The news section is always interesting

4. CD/Zine reviews. A huge waste of space if you ask me. What I suggest is making a database that is accessible on your website—where everyone can access it and not only that, but other people—"real" people—can post their reviews and opinions on different bands and their CD's. No more bitching from people about how MRR messed up their review, because that will be done by normal people who either liked or didn't like it.

And lastly, why not just get rid of the classifieds (it looks like you have pretty much already) and just set up a free classifieds section on your website.

Cheers and I love your magazine, I just think it could be better!
Ravrdj, Chicago IL
xDrumNbassDjx@aol.com

Dear Ravrdj—

1. Who are you to say whose opinion/gripe is worth more than someone else's? This magazine has always been a forum for people ("real people") to communicate regarding the punk scene—why don't you write a letter about organizing a protest, if that's what you want to read, instead of another boring gripe letter? We print letters about rip-off labels so people will know, we print the other side to be fair. We print letters saying we fucked up so people can decide for themselves, kinda the same thing as what you're suggesting as far as giving people a voice, actually.

2. This is a music *magazine! The music columnists write about what they listened to in the last month cause they're* music *columnists—that's what people read their column for!*

3. You don't think the reviewers here are real, normal people?! Look, have you considered putting out your own zine, or writing some interesting, informative letters, or anything except sitting around writing hostile, whiny letters about what everyone else is doing wrong? Maybe you should!
—Anandi

MRR—
Consider this a warning for anyone considering coming to the Baltimore scene. I was at a club tonight by the name of The Depot, which my band has frequently played over the years. My mission—to see a friend I hadn't seen in a long time and pass out flyers for a show at another area bar.

I arrived at the bar after leaving several other area bars without any confrontation. It so happened that one of my good friends was the D.J. for the evening. I informed the doorman upon my arrival that I was there to see my friend (this actually was my main objective). He allowed me in on the contingincy that I saw my friend and immediately left. I felt this was unfair, given my band's continuing support for The Depot but didn't argue seeing as how I wasn't familiar with the doorman.

I found my friend at the D.J. booth and told him about the alleged misunderstanding at the door. He told me not to worry about it and to inform the doorman that I was there with him if it became a problem. At this point, I got a beer and proceeded to hand out flyers for my show.

Apparently this offended the doorman and he demanded that I stop handing out flyers for the rival bar. I explained to him that every time my band played their venue, we flyered all the other places in Baltimore and that most bands did the same. He persisted and I put my flyers away.

Soon after, a patron of the bar requested a flyer for my show. I handed him one only to be berated by the doorman again. I again informed him that I was there with my friend, and added that I not only knew, but was "cool with" the owner of the bar. The doorman proceeded to point out sev-

eral people, including one of the bartenders, citing that they were the owners of the bar and that I needed to leave. I told him I knew who the owner was and that I would leave as soon as I finished my beer and said goodbye to my friend.

Minutes later, another guy (I'm assuming the "muscle" of the group) informed me that it was time to go. I tried to tell him that I was waiting for my friend and then I was leaving. Apparently, this wasn't the proper response, as my beer was yanked from my hands, and I was physically removed from the bar area.

I yelled some obscenities at my aggressor and was immediately pushed to the wall and strangled. I was then told that I "didn't know who I was messing with" and promptly thrown down a flight of stairs to the awaiting door.

Again, let this be a warning for anyone interested in the Baltimore scene. Never in my seven years of playing dives have I ever seen or heard of such unnecessary actions. Needless to say, my band will no longer play this venue, nor will we promote any of its functions. If one guy with a handful of flyers can do so much damage, imagine what he can do with an open door to the underground music scene.
Cameron Seniura
cameronspringfield@yahoo.com

Dear folks at *MRR*—
We here at Crucial Response Records have a slight little problem—and the problem is called Jason Scheller c/o Parts Unknown Records. Jason used to run Crucial Response America for a couple of years before entering the twilight zone with a bunch of unpaid bills, unanswered letters and unanswered e-mails. The whole story goes like this: we sent him bunches of records and Jason, in return, traded them with other labels and sent us this stuff back in return—the usually cool story which worked out fine for about four years and ended up in a frustrating mess leaving us with a minus of about 1900 us-dollars.

We tried to reach Jason several times and got in touch with some of his buddies as we thought something might have happened to him (especially since there was no schism between any of us whatsoever) but...until this day he stayed MIA—the question is what's wrong with the guy??? Anyone of you out there have similar stories about Jason to tell??? We're still confused but one things for sure—we don't wanna get ripped off by the guy...so Jason in case you read this just get in touch and lets try to sort things out!! Damn its pretty fucked up to be 2000 miles away from the guy who stole the money and ran so this letter and a warning to rethink business with Jason is probably the only way to react toward this bullshit!!!
guy who stole the money and ran so this letter is just a warning to rethink business with Jason, this is probably the only way to react to this bullshit!!!
Best—Peter/Crucial Response Records

Dear Punks—
Is Punk worth the effort?
The new scene setter: Leeds, an industrial city in the north of England, is brought to a temporary standstill on a cold, wet Wednesday afternoon, by students who think its their right and duty to protest against the president of America, George Bush, visiting the UK on a State visit. He is in London—approximately 160 miles south of the city.

The clichés: Chants of: "C.I.A.—How many kids have you killed today?" are laudable as the objectors sit down in the middle of the road in front of the Town Hall in attempt to try and bring the city to a standstill. However, the disruption causes minor upset as public buses are forced through by local police so timetables are met and no one is arrested as the peaceful protest wastes away to its end.

The facts: At almost exactly same time, 25 people lose their lives in Al-Qaeda suicide truck-bomb attacks in the Turkish city of Istanbul. The dead work for the British Consulate and the HSBC—a prominent bank in the United Kingdom and Europe. Turkey is predominantly a Muslim country, so these latest attacks only add to the tension after attacks on the Jewish community in the city over the last week.

Realization: What does all this have to do with you? Well I would suggest that it is probably time for to take a look at the t-shirt you have on, the poster you are looking at, or the bands you are listening to. And ask what will they mean to you now and will mean to you in five years time. As somebody who grew up with a multitude of punk influences and as I approach my fortieth year, I have watched them all fail to deliver. I would hazard a guess that not one of the current scene will mean jack shit to you further down the line.

Examples of the US in England and Europe: The Bad Brains, in whichever incarnation, were always electric and a stimulating band to watch. I saw Black Flag on their only UK date and, although there were other bands that were better on the night, they had something that was good. On the other hand, the Dead Kennedys looked scared to perform when they toured the UK the first time and gave, and remain, a laughable impression of what American punk rock is. Which has only been enhanced by the caricatures provided by Rancid and the Offspring in recent years.

The answer: Punk was initially worth the effort, but then people with political motives got involved. It was good while it lasted and was a lot of fun. Nowadays it should only about the music. If you want something else you are way out of time. It has all been done before and the shock value has gone. You can still pretend if that floats your boat though, because no one really gives a shit.

The future: Now its time for you to really show what counts and use your education. Dressing like a punk was fun and then it became boring when no one cared. 20 years on it seams even les worthwhile when people are dying for absolutely fuck-all of a reason.
—Tony—an ex-punk, who couldn't give a flying fuck what anybody else thinks.
tony@whitfield2721.freeserve.co.uk

Good fortune to you all. I enjoyed the radio show. Still love the music.

MRR—
Hi, I'm Nate from the Tom Savage Explosion. I just thought I'd point out some terrible irony regarding the review of my band that you published in issue #249. Well, we waited a while, foolishly hoping to see that review every month for a few months, and when we finally get into MRR, it's only about 11 days before we get evicted from our home, thus making it impossible for anyone to contact us. It's kind of like winning the lottery, but then on the way to your house, the van with your ridiculously huge check explodes. I don't really have any expectations for what will come from informing you about this, just that I thought it was something worth sharing. Thanks for the review. It's very exciting to all of us.
Nate Rainey/singer for TSE
new address:
226 Falmouth Rd./Windham, ME 04062
raineycore@cs.com

Hello—
Thanks for reviewing the Friel (the band I am in) demo in *MRR* #248. However, the street address was misspelled. The correct address is:
Daniel Shea
120 McMechen St Apt. #C3204
Baltimore, Md 21217.
Thanks!—Daniel

SmartGuy Records

The Broke Revue

Oldtime-FutureShock

220-gram vinyl $11.00 CD $12.00

Also Available:

FM Knives
'Estrogen' 7-inch EP $4.60

The Masonics
'Live in London' CD $11.00

Dan Melchior
'This is Not The Medway Sound' LP $10.00

Ludella Black with The Masonics
'The Skull of a Man' 3-song 7-inch $4.60

Sergeants Mess
'When you were mine' 4-song 7-inch $4.60

The Wildebeests
'1996' 3-song 7-inch $4.60

Mickey & the Salty Sea Dogs
'Fresh Fish' 4-song 7-inch $4.60

Dan Melchior
'Instant Love' 2-song 7-inch $4.00

Postage paid in US, everywhere else write for rates.

SmartGuy Records
3288 21st Street, PMB #32
San Francisco, CA 94110
www.smartguyrecords.com

Distribution:
Revolver, Cargo UK, Get Hip, Subterranean

Cool Beans! #15 Mag + CD

Truck Truck Truckin' issue

$6 postage paid in the United States

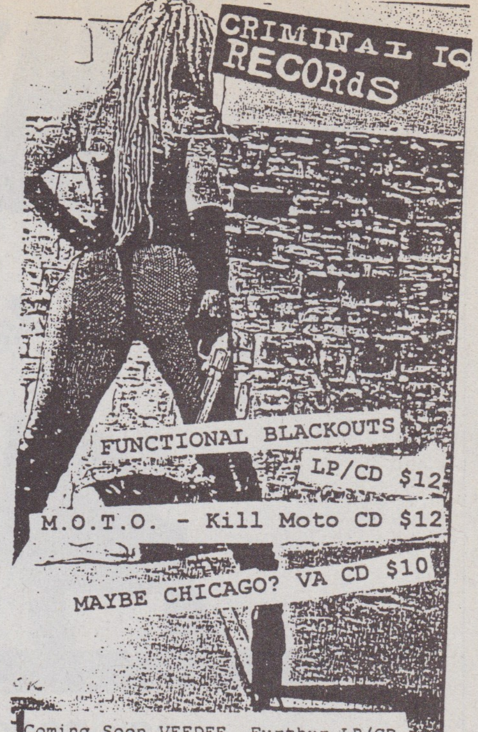
Interviews: Jad Fair, Daniel Johnston, Foibles, Deadbolt

Features: Matt's Trucker Journal, Blowjobs, Beltbuckles, CB Terminology, Trucker Date, Comics, News..?

CD: Jad Fair - Phantom 309
Fields of Gaffney (ex Sebadoh) - Pinball Machine
Deadbolt - Whereabouts Unknown
Slow Poisoners - Chicken Truck
Linda Hagood (Smack Dab) - I Like to Drive My Truck,
The White Ring (Mono Pause) - The Ballad of Eunice Stone
Unbunny - Little Pink Mack
Bush League All Stars - Lookin' At the World Through a Windshield
Foibles - East Bound and Down / West Bound and Down
A Wild Man (aka Geoff Soule of fuck) - Shift
Rhythm Pigs - Truck Drivin' Man
Oxygen Shoppe - Six Days on the Road
Guy Capacelatro 3 - White Line Fever
Big Red Goad (Jim Goad-Answer! Me) - Tombstone Every Mile

Back issues, CDs, singles, message board, PayPal ↓
coolbeans.com

Cool Beans! 3181 Mission #113 SF CA 94110



Coming Soon VEEDEE, Furthur LP/CD
6 song EP by the KRUNCHIES.

All prices are shipping included.
Send checks made payable to:
Criminal IQ Records
3540 N. Southport Ave
Chicago, IL 60657
USA

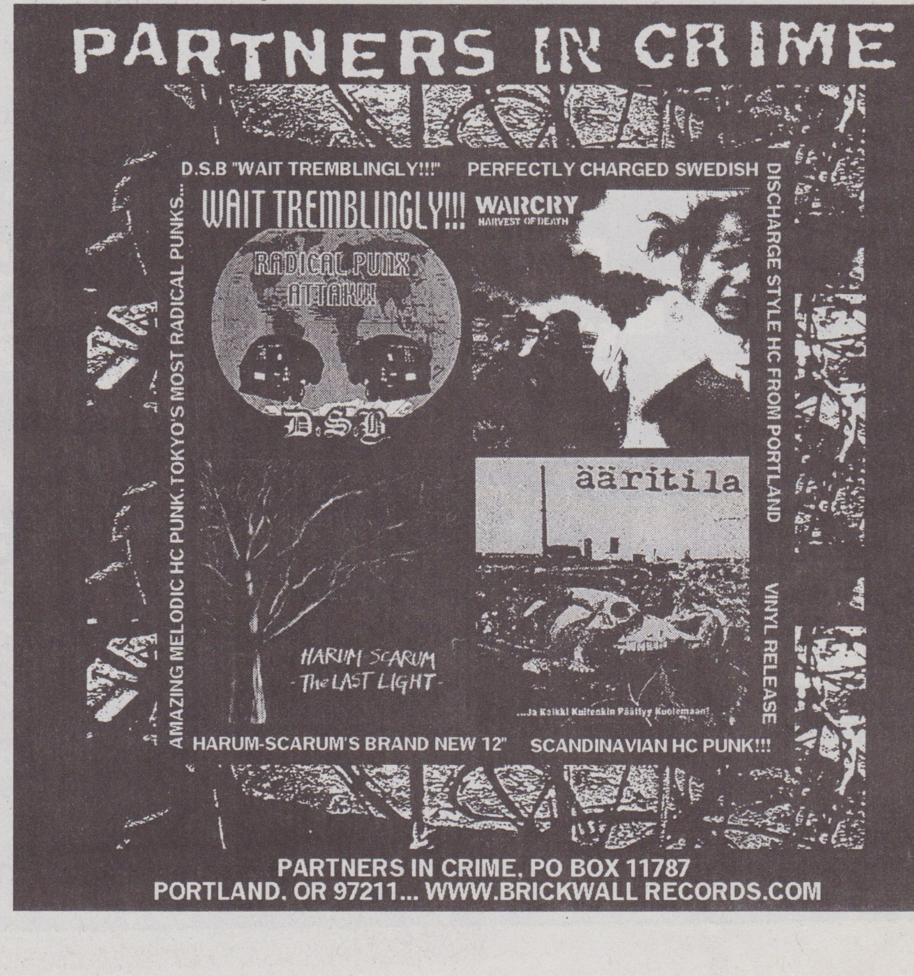
independent music mailorder and distribution @ very

indie•punk•emo•rock•metal•hardcore•pop•noise•whateva
secureonlineshopping•twentyfourseven

www.verydistro.com

SAY GOODBYE
say goodbye self-titled LP/CD out now
for fans of hardcore
also avilable: outbreak "eaten alive" the miralce mile "where the heart is" ammunition s/t e.p.
WESTERN FRONT RECORDS/PO BOX 24459\LOS ANGELES CA 90024
WWW DOT WESTERNXFRONT DOT COM
WESTERNXFRONT AT HOTMAIL DOT COM

AGENTS OF SATAN
THE OLD TESTAMENT
West Bay Goatcore! All the A.O.S. studio recordings remastered on CD with previously unreleased material & huge booklet! Grinding Apocalyptic Hardcore Chaos!!
CD $9 ppd.
HEAD HITS CONCRETE
HOPE, FEAR AND THE TERROR OF DREAMS
"A definite must have for fans of brutally heavy, technical hardcore/grind! Get this!"
- MRR #239
7" $4 ppd.
HEAD HITS CONCRETE
OUTSIDE OF U.S.A. ADD $3 FOR POSTAGE
PO BOX 6162 San Mateo, CA 94403 USA
Intolerantmessiah.com • jason@intolerantmessiah.com
Still Available : DEADBODIESEVERYWHERE CD $9 ppd.
PATHOS CD $9 ppd.
Check site or send stamp for killer catalog of CDs, LPs, EPs.


PARTNERS IN CRIME
D.S.B "WAIT TREMBLINGLY!!!"
AMAZING MELODIC HC PUNK. TOKYO'S MOST RADICAL PUNKS...
WAIT TREMBLINGLY!!!
RADICAL PUNX ATTAK!!!
D.S.B
PERFECTLY CHARGED SWEDISH
DISCHARGE STYLE HC FROM PORTLAND
WARCRY
HARVEST OF DEATH
HARUM-SCARUM'S BRAND NEW 12"
HARUM SCARUM
- The LAST LIGHT -
ääritila
...Ja Kaikki Kuitenkin Päättyy Kuolemaan!
VINYL RELEASE
SCANDINAVIAN HC PUNK!!!
PARTNERS IN CRIME. PO BOX 11787
PORTLAND. OR 97211... WWW.BRICKWALL RECORDS.COM

COMING SOON...

The Ex
in

beautiful
frenzy

Coming Soon:
Flowers In The Dustbin CD
J Church "Live: Cleveland" LP

Honey Bear Records
www.honeybearrecords.net
Exclussively distributed by Revolver USA

Busy Beaver Buttons SINCE 1995!

★ 1 inch
100 for $25
500 for $100
★ 1.25 inch
100 for $30
500 for $125
★ 1.5 inch
50 for $20
100 for $35
500 for $150
★ 2.25 inch
50 for $30
100 for $45
500 for $180

CUSTOM BUTTONS
It's Easy! Just Send:
1. your art
2. payment (check, MO, or cash)
3. your address and phone number

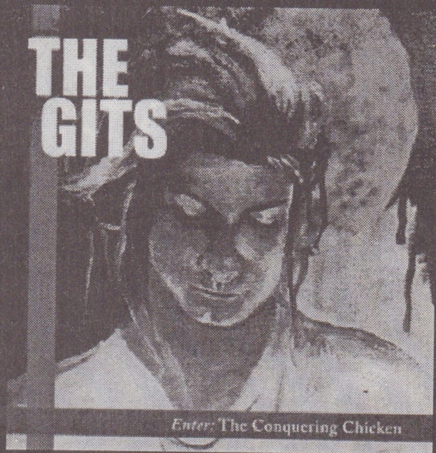
Prices for black ink. Full color, extra. Contact us.
Postage included. (ground 1st class)

www.busybeaver.net
buttongal@busybeaver.net
773.645.3359
P.O. Box 87676
Chicago, IL 60680

enterruption
—disturbing sights sounds and liberties—

BxCxTx COMPS
RUINS
IRON LUNG
LANA DAGALES
AND THEN AND YET
HANS GRÜSEL'S KRANKENCABINET
STRAWBERRY GIRL.
GRAVITAR
GODSTOMPER
SIXES
HAPPINESS FOREVER

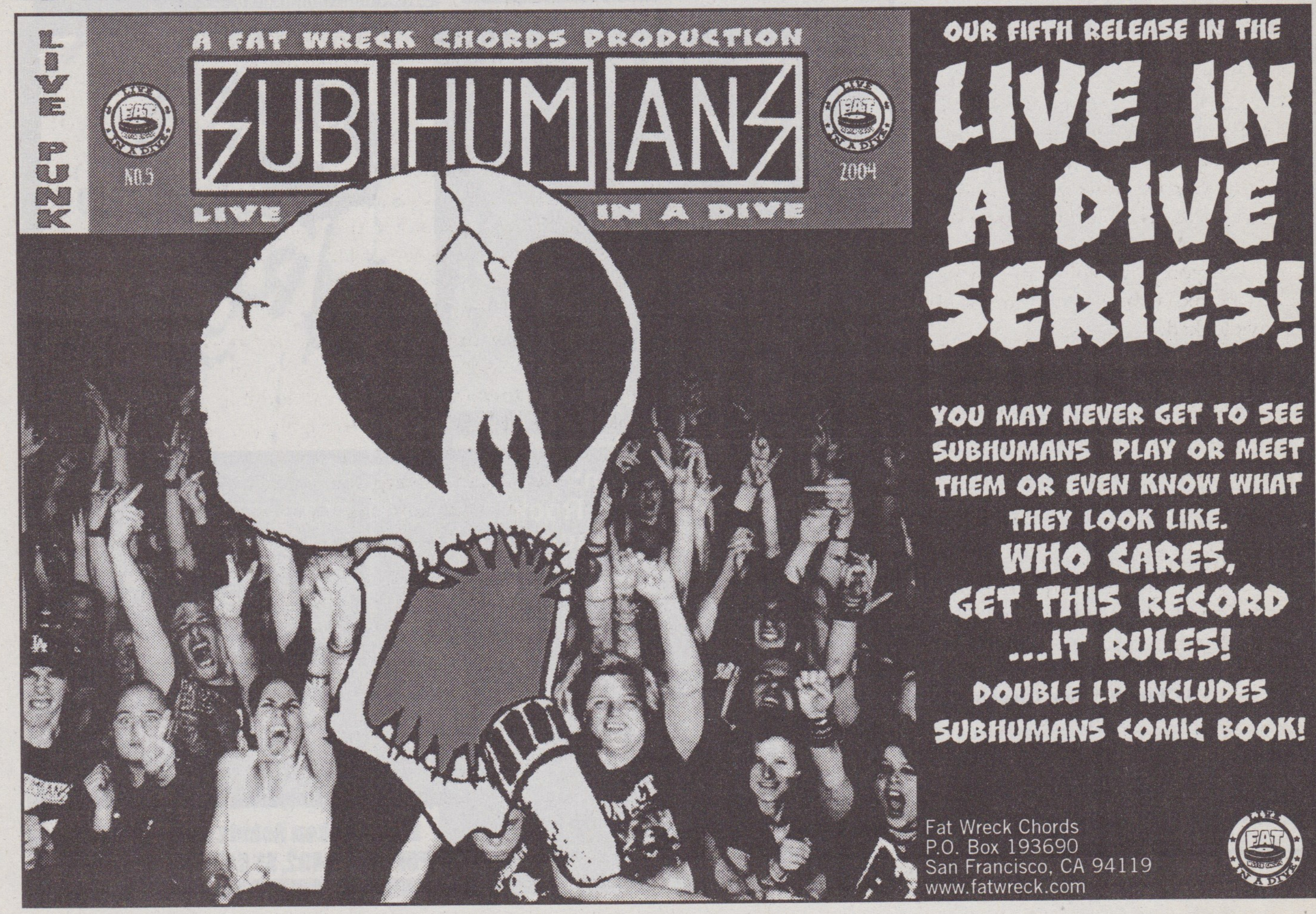
P.O. Box 884626
San Francisco, CA
94188-4626 usa
www.enterruption.com



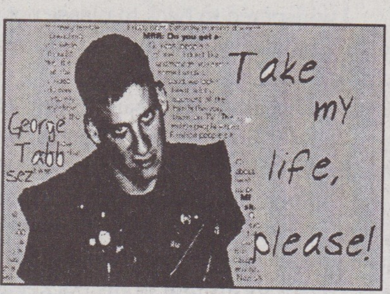
Vandalism:
Beautiful As A Rock
In A Cop's Face

www.Broken Rekids.com
POBox 460402, SF CA 94146

NO IDEA RECORDS
POSTPAID IN THE USA: LP or CD $9 • 7" $3.50 • CDep $5 P.O. Box 14636 Gainesville, FL 32604
Check out www.noidearecords.com for over 4,000 CD's, records, shirts, posters, buttons, & other fun stuff!
GUNMOLL "Board of Rejection" LP/CD
WHISKEY & Co. "Whiskey & Co." CD
DEADSURE "From Your Head to Your Sacrum" CD
COLBOM "Famous Last Words" 7"
FIFTH HOUR HERO "You Have Hurt My Business..." 7"/CDep
TRAPDOOR FUCKING EXIT "Be Not Content" LP/CD
AGAINST ME! "Cavalier Eternel" 7"
THE HOLY MOUNTAIN "Your Face In Decline" 7"
BITCHIN' & ONION FLAVORED RINGS split 7"
GRABASS CHARLESTONS "The Greatest Story Ever Hula'd" LP/ CD


LIVE PUNK
A FAT WRECK CHORDS PRODUCTION
SUBHUMANS
LIVE IN A DIVE
NO.5
2004
OUR FIFTH RELEASE IN THE
LIVE IN A DIVE SERIES!
YOU MAY NEVER GET TO SEE SUBHUMANS PLAY OR MEET THEM OR EVEN KNOW WHAT THEY LOOK LIKE.
WHO CARES, GET THIS RECORD ...IT RULES!
DOUBLE LP INCLUDES SUBHUMANS COMIC BOOK!
Fat Wreck Chords
P.O. Box 193690
San Francisco, CA 94119
www.fatwreck.com

COLUMNS



"I'll eat anything," says Jimmy Barf with his spiky black hair and Hugh Hefner tuxedo jacket, as he and his brother, Mean Mike, down a six pack of Black Label in no time at all. They are both seated on an ugly fuzzy green couch in the living room of my ex-drummer, Frank.

"He will," explains Mean Mike, with his receding hairline and "Fish Tough Or Die" tattoo on his right forearm. They make a good pair. Jimmy and Mike. Besides looking and sounding like brothers, their actions are almost identical. They both open beer cans the same way, and belch in unison. Punk rock.

"I'll eat anything," Jimmy repeats. He's been saying it all night. We are all kinda actually getting tired of hearing him say it.

"I have something you can eat," says my ex-drummer, Frank. We all look at Frank and know what he means. Frank's a strange one. He's tall, lanky, has straight black hair, like Johnny Thunders, and must weigh about four pounds.

"I'm not that way," belches Jimmy.

"He's not like that," repeats Mike.

"I'm just kidding, guys," says Frank, but we all know he isn't. Frank kinda liked the Barf brothers. He also kinda liked everything else that had any type of reproductive organ. So did his wife, Carrie. Frank was so thin that when he turned sideways, he was invisible, and Carrie's shadow weighed more than her husband.

"Are you guys going to join us in the back room later?" asked Frank, as he pointed to the door in the house that was always locked.

"No way," said Mike.

"Nope," said Jimmy.

"What's in the back room?" I asked, like an idiot.

Frank just laughed. As did Jimmy and Mike. It wasn't until about a year later that I found out what was in the back room. Or rather, what went on in the back room. I was there for a party, a "Casa De Muerte" party. That means something like "House Of Death" in Spanish. Anyway, I was drunk, and stumbling around, and being snoopy. They'd run out of beer, and I was bored. The girl I was after was ignoring me and talking to my friends Aaron and Jorge. So I decided I'd try and pry open the back room door that was always locked. I went and turned the knob, figuring it wouldn't open, but it did. Just a little. I peeked in and saw a bunch of candles burning. I looked on the floor and saw it moving. Squirming. At first I thought I was looking at a million worms, and in my drunken state, figured Jimmy and Mike had brought them to the house so they could fish or something. They were really into that. Fishing. They always had fishing rods with them, and every time I was in a car with them, and we drove over a bridge or something, and they thought that there was even the remotest possibility of catching something, they'd pull over, hop out, and they'd drop their lines into the water. Punk rock fishing nuts. Fish Tough Or Die.

So, I'm looking at the floor move, and I begin to realize that I'm not looking at worms, but human bodies. All lubed up and squirming all over each other. I looked closer and saw erect penises, and boobs, and faces I recognized. It was then that I realized I was watching an orgy.

I quickly closed the door and ran away. Screaming. My friend Jorge stopped me and asked me what was wrong. I tried explaining to him that Frank and Carrie and lots of people we knew were all fucking each other in the back room that was always locked. That they were having a Roman orgy.

"Duh," said Jorge, "when did you figure that out?"

Aaron came walking up to us, and heard the conversation. I told him what I saw, and his reaction was much like Jorge's. They both seemed to have known about these "Casa De Muerte" orgies for a long time. I asked them where the girl they were just talking to was. Her name was Nancy. Aaron told me that she just went to the back room. Presumably to fuck. I wasn't after her anymore.

"I'll eat anything," repeated Jimmy for the umpteenth time. At this point, we were all getting tired of hearing him say that. Especially his brother, Mike, who had moved away from him and was now busy cutting loud farts in the Lazy Boy chair in the left hand corner of the living room.

"Anything?" I asked Jimmy, just to make conversation with him so I wouldn't have to hear him say "I'll eat anything" again.

"Anything," he said. "I'll eat anything." And with that, he took a swig from a bottle of Jack Daniels that he was working on, since he and Mike finished off the case of Black Label.

I watched Jimmy down more booze, and listened to him blab about his eating anything, and began to get bored.

Suddenly I saw something move from the corner of my eye, and looked toward the kitchen. Nothing. Nothing moved. I looked back at Jimmy, and then again saw something move in the corner of my eye.

I looked again toward the kitchen. Nothing. But then it moved. It was a giant cockroach. A waterbug. Whatever the fuck they are called. Big mean nasty bug. It was moving slowly on the kitchen floor.

"I'll eat anything," moaned Jimmy, as he leaned back into the fuzzy green couch, eyes half closed, now in a drunken stupor. I looked over to Mike. He just shrugged his shoulder, then farted a loud one.

I looked back at the roach, and it was moving slowly.

"Jimmy," I said to him, "there is a roach on the kitchen floor. Why don't you eat that?"

"A roach? I'll eat that. I'll eat anything," he said.

"Go for it, then," I said.

"For a quarter. For a quarter, I'll eat anything," explained Jimmy, with his eyes closed.

I dug around in my front pocket, and found a quarter. I gave it to Jimmy Barf. "Eat it," I said. I really didn't expect him too. I expected him to give me my quarter back and puss out. He seemed like a big talker to me. He wasn't.

Jimmy got up off the couch and stumbled over to the kitchen. There he watched the roach for a few seconds, obviously studying it's intricate movement patterns, and then he snatched it up in his hand. It was amazing.

"I'll eat anything," said Jimmy, and with that, he put the roach in his mouth, and closed it.

"Holy shit," I gasped, as I watched Jimmy just stand there with his mouth closed.

"Eat it," said Mike, now paying attention to his little brother's antics.

Jimmy smiled at us both and then opened his mouth. I stared in shock as the roach crawled around on his tongue, and then went for his upper lip and his nose.

"Nope," said Jimmy, and forced the insect back in his mouth with his forefinger.

"Eat it," screamed Mike, now pissed at his brother for being such a tease.

Jimmy opened his mouth again, then closed it, hard. He then reopened it, and on his tongue, which he stuck out at me, was half the roach. The front half. He then bit down again and again, and chewed up the roach. He again opened his mouth, and I saw roach parts all over his tongue, gums, and teeth. I almost puked.

"He'll eat anything," said Mike. And I shook my head in agreement. Jimmy then asked for the Jack Daniels to wash down the rest of the roach. Mike handed it to him. Jimmy took a swig, swallowed, then licked his lips.

"I'll eat anything," said Jimmy Barf, and with that, he cut a loud fart.

"Mmmm," said Mean Mike, "Roach Fart."

*

About a week later, Mean Mike, myself, Jimmy Barf, my stepdad, Nick, my ex-singer, Bob, and his girlfriend, Cindy, and our friends Tom, Dorsey, and Larry are all at a restaurant called Skeeters. Skeeters is one of those southern breakfast-house chains. Only Skeeters is different. Skeeters is the home of the "Big Biscuit." By big, they mean big. I mean huge. Fucking gigantic. Their biscuits weigh over a pound each, and go real well with beer. Especially about three in the morning, which was the time we were all there. We had been at a punk rock show earlier, and now were all wasted and needed to eat before we puked. Well, actually, needed to eat so we could puke. Something other than shitty beer.

We all sat down at one large table, and a waitress came over and gave us menus. She looked at all of us and made a funny face. I guess she wasn't used to mohawks, leather jackets, studs and spikes, bad breath, and fishing tattoos. Oh well.

Nick and I studied the menu, and were surprised to find that Skeeters was now serving Chinese food. Chinese food at a southern breakfast-house. Made sense to me. So I got up and walked over to the Chinese food "all-you-can-eat" buffet bar. I saw egg rolls, fried rice, sweet and sour pork, and lots of other stuff. I was amazed.

When the waitress got back to the table, I asked her when they started serving Chinese food. She told me that the owner, "Bubba," thought it would spice things up. So I told her I'd try it. Big mistake.

"I'll eat anything," said Jimmy as he waited for his big biscuit to arrive along with the home fries, eggs, and hamburger he had just ordered.

"He will," explained his brother, Mike.

I explained to Nick that what Jimmy was saying was in fact, true. That he had eaten a large waterbug a week earlier, and that he was nuts.

"I'll eat anything," repeated Jimmy as he took a swig from the bottle of Jim Beam he was hiding in the inner pocket of his tuxedo jacket.

"Anything?" asked Nick.

I whispered to Nick to please not get him started. That I was feeling nauseous already, and Jimmy was very likely to get us kicked out of the restaurant.

"I'll eat anything," said Jimmy, to Nick.

"Really, Jimmy," said Nick, as I shook my head no, "You are saying that you will eat anything. Even Skeeters Chinese food?"

I inform Nick that is what I ordered. He gives me that "father to son" pity look. I felt two feet tall.

"Yeah," says Jimmy, "for a quarter."

Nick digs around in his pocket and gives Jimmy a dollar.

"That's four quarters," exclaims Jimmy.

"That's right," explains Nick.

"I'll eat anything," he repeats.

We all sit around talking about what Jimmy has eaten in the past, and Larry informs us that he once saw Jimmy eat some road kill. That he killed himself. We all kinda make funny faces, and I feel my stomach start to turn.

Finally, the food arrives. Nick gets a large, I mean huge, over a foot in diameter, chocolate chip pancake. Bob and Cindy get big biscuits and eggs and stuff. Larry gets two burgers, on big biscuits, and Mike gets the same as his brother, Jimmy. Everyone starts to eat, and the topic of Jimmy eating anything stops. I start to feel better.

Toward the end of the meal, it starts again, after Jimmy takes a swig from his bottle of Jim Beam.

"I'll eat anything," he says.

"OK," says Nick, and takes one of the sweet and sour balls off my plate and gives it to Jimmy. Jimmy eats it. The things taste horrible. I'm amazed.

"Yummy," says Jimmy, licking his lips.

"If we put anything on your plate, you are saying you'll eat it?" asks Nick to Jimmy. Jimmy nods his head.

"I'll eat anything."

Nick pours some ketchup onto Jimmy's plate. Over what's left of Jimmy's eggs and big biscuit. Then I scoop off some of my left-over "Chinese food" and pour it onto Jimmy's plate as well. Now there is ketchup, eggs, biscuits, and Chinese food.

"Yum," says Jimmy, "More."

Bob and Cindy lean over, and pour the rest of their food onto Jimmy's plate as well. Then Larry walks over, and spits on top of everything. That gets everybody spitting. We all pass the plate around and gob up as much as we can. Then Nick takes the full ashtray on the table and pours it onto the mound of used food, spit, and ketchup. Then Tom gets the idea to blow his nose in the food, and that starts the plate around again. Soon everyone is holding one nostril shut and blowing whatever they can onto the plate. It is getting higher and higher by the second.

Jimmy watches all this with no concern on his face.

"Well?" says Nick, to Jimmy, "You're really not gonna eat that, are you?"

I look around the restaurant, and see some of the waitresses as well as patrons staring at our table. I hope Jimmy doesn't eat it. I don't wanna puke in front of everyone.

"I'll eat anything," repeats Jimmy for the zillionth time,

"But I have to have something to wash it down with."

Bob and Cindy take a bottle of corn syrup off another table and hand it to Jimmy. It's full.

"Well," explains Jimmy, "here it goes."

And with that, he took a fork and started to eat the pile of mucus, spit, cigarette butts, ashes, ketchup, and used food on his plate. He shovels in mouthful after mouthful. Nick and I watch in amazement. Everyone else, it seems, has seen this before. Finally, Jimmy finishes everything on his plate, and then, right in front of our eyes, downs the entire bottle of corn syrup. I feel my "Chinese food" make a rush to my throat. I swallow.

"I'll eat anything," explains Jimmy Barf to Nick and I. We shake our heads, and Nick is totally amazed. He tells Jimmy he wished he had taken his camera with him tonight, that no one will ever believe it.

"I'll eat anything," says Jimmy, in response to Nick.

Nick tells everyone he has never, ever, seen anything like that, so he'll pay everyone's bill. We all applaud.

Outside in the parking lot, as we are all walking toward our cars, Nick asks Jimmy how he can stomach all that stuff.

"I'll eat anything," explains Jimmy.

"Uh huh," says Nick.

"And besides, I'm gonna puke anyway," says Jimmy, "That's why they call me Jimmy Barf. Anyway, last week I earned a quarter, tonight I earned a dollar."

Nick is about to say something about the dollar but Jimmy lurches forward and pukes out a gooey mixture of used food, ketchup, cigarette butts, ashes, spit, mucus, and corn syrup all over our pants and the ground.

We stand there looking at Jimmy, who is wiping his mouth, our ruined pants, and the pile of vomit on the ground. Then Jimmy looks at our pants, and the pile of vomit.

He looks at us, then the vomit.

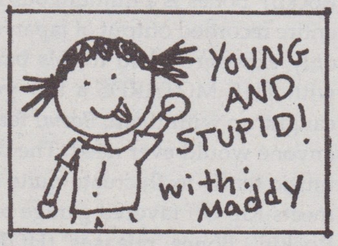
"I'll eat anything," he says.

Take My Life, Please.

Endnotes:

1. www.georgetabb.com
2. Soon my book will be out on Soft Skull Press. I'll tell you the title next month!
3. Just heard Arwen is leaving as co-CEO of *MRR*. She did a great job and I certainly do wish her well!
4. Dump Bush in 2004!

Maddy's 2003 Top Ten List!



OK, OK, OK, this isn't going to be one of those geeky Wisconsin punk Top Ten lists where I not only rank the year's albums, but also provide an exact numerical breakdown and analysis, so that, for example, you can find out whether the bass on the latest DETROIT COBRAS seven-inch is better or worse than that on the last NOFX release. I am a geek, but I am not that kind of geek!

Nope, avert your gaze dear punk readers, for this list is hardly about records *at all*! In fact, were I to tell you what records I've been listening to this year, I'm sure we'd start a whole big feud here at *MRR* about how BRUCE SPRINGSTEEN is a capitalist and PHIL OCHS is a hippie! For shame!

No, this list is just the top ten highlights of the year, the good and the bad, the stupid and the stupider! In no particular order, of course!

***

1. Being in France for the huge strike wave in June and seeing tons of protesters walk past our apartment every day, including one anti-strike march with lots of people wearing khaki pants and suits! Seeing the McDonald's workers on strike, selling Hamburgreve t-shirts (greve = strike) and solidarity sausage! Yum!
2. Getting my crotch groped by a Ukrainian man in a bar, having a random guy try to ram his tongue down my throat in the middle of the day near Tompkins Square, and having my regular bus driver give me free rides because I wear skirts, in exchange for listening to him say things like "next time, you'll give me those tights, right?" Insane!
3. Getting my laptop stolen out of my apartment. Lame! Now someone is walking around NYC with two-dozen papers on French labor history! The horror of it all!
4. Having to witness way too much punk rock gossip—on the Rich Mackin front and elsewhere. If I wanted to read *US Weekly*, I'd...wait I *do* read *US Weekly*! But it's still lame!
5. Seeing the ONION FLAVORED RINGS on Halloween! Dancing around while dressed up as Pippi of the South Seas! Throwing candy down from the roof at people dancing in the backyard!
6. Having a crazed neighbor in Paris who threw my umbrella out the window, screamed "Americans, go home!" to me and my boyfriend, shouted anti-Arab sentiments at neighbors who aren't even Arabs, and spent most of the day hammering in a square pattern on his floor. Seriously!
7. Touring the Red October chocolate factory in Moscow, where we had to don white lab coats and hats, and got to sample roughly four pounds of chocolate in about 45 minutes, followed by tea and more chocolate! Nee Plo-ha! (Not bad!)
8. Going to Euro Disney with my sister, where the longest line in the whole park was, inexplicably, for the ever-boring It's a Small World After All! Buying cheap pirate t-shirts and going on Thunder Mountain a dozen times! Finding out that French people vacationing at Euro Disney wear shorts and some of them are even a little fat! Go America!
9. Seeing Elijah Wood outside a club in Manhattan, and having my friend Jamie go up to him and give him an old issue of my zine, *Tight Pants*, and introduce himself as Maddy. When Elijah asked, "Oh, as in Mattie?" Jamie replied, "No, Maddy as in Madeleine." Then, when Frodo left, hearing Jamie scream after him, "Fuck me in the buttocks Frodo Baggins!" in a voice intended to be "hobbit-like." Dumb!
10. Finding out that the entire large shelf in our kitchen where me and my roommate Amanda store a great deal of food was completely and totally infested with maggots! Yum! And worse, before we found out, most of those maggots had turned into flies, creating a virtually unstoppable horde hell-bent on destruction! There were dozens and dozens of them! If you'd kill 30 one night, the next night you'd kill 35! And they were having sex in the air! I saw it—*with my own eyes!*

***

Yep, so that's 2003—full of Ukrainian grope sessions, hobbits, and mating flies! Punk rock! I can only hope 2004 will be filled with more of the same! Maybe I can get groped by an Armenian? Meet Legolas? Watch Legolas and an Armenian mate? Stay tuned!

—Maddy

P.S. By the time you read this, I will have moved back to the Midwest! So, if you wanna write, email first for my new address: cerealcore@hotmail.com.

With Fox News' "Mad Cow Meter" now at "Medium Rare," I just don't see the point in talking about punk rock. There are bigger fish (and chickens) (and tofu) to fry these days. Well, OK. Maybe not…

"Old Shit"…GO! Naturally, some heretic motherfucker just dropped a whole shit-load of bootleg 7"s down your chute. YES!!! Since I'm in a rigod-damndiculously foul (fowl?) mood, I'd like to first expound on Satan's minions of fart bass and love handles, the MISFITS. Some kind members of the undead have taken it upon themselves to release bootleg replicas of the much-loved *Bullet*, *Horror Business* and *3 Hits From Hell* 7"EPs! In spite of my "only losers need to gawk at the pic sleeve" rant that I unleashed regarding the recent boot of *Cough/Cool*, I bought these fucking things for no reason other than I'm a loser who needs to gawk at the pic sleeves. I also really needed to have a lyric sheet so I could once again verify that the end of "Bullet" actually goes: "Masturbate me/Then slurp it from your palms." Fuck, I love that. Call me old fashioned, I don't care.

Along with these three goodies, there's the *Back With A Bang!* bootleg 7"EP, featuring a studio version of "Last Caress" (for a record-breaking 900 trillionth time!) and three tunes recorded "alive" in 1983. Something tells me that you should just stick with the replica boots…

While "alive" Misfits bootlegs make me want to fucking kill myself, live RADIO BIRDMAN bootlegs usually hold my interest. Unfortunately, the poor sound on the *Surfin' At 2JJJ* 7"EP makes it a live document that exists only for those who will die if they don't have a lock of Rob Younger's flowing golden hair tucked deep in their crotches at all times (meaning: die-hards). The covers of "Don't Look Back" (REMAINS) and "Time Won't Let Me" (OUTSIDERS) are the only saving grace here, and it's barely enough.

As non-essential as *Surfin' At 2JJJ* is, Radio Birdman's *Ring Of Truth* 7"EP, also newly booted (again), is definitely one worth looking for! The four tunes here make up the missing entries from the *Living Eyes* sessions! While the sound quality isn't spectacular, it's certainly passable. C'mon, it's all studio recordings! Hello? Find *Ring Of Truth* at all costs (well…not *all* costs…but it's worth the $5 to $10 you'd likely be charged).

Meeuw Muzak, out of The Netherlands, has released two absolutely mandatory reissues this month, both on the 7" format. These two singles fall into the ever-popular synth-PUNK genre, and my trite use of capitalization for emphasis can only mean the SCREAMERS and PRIMITIVE CALCULATORS!

The Screamers' "Magazine Love" b/w "Cholo Jump" 45 is one of the best recordings I've heard by this legendary band, catching them live at The Whiskey in 1978. While all available Screamers material is raw (they never made a record, duh!), I actually prefer a lot of The Screamers' live material to their demos. On these recordings, they sound just as insane as I expected. It's simply impossible to imagine bands like LOST SOUNDS or DESTRUCTION UNIT happening without The Screamers, but you already knew that.

The Primitive Calculators 7"EP, *Glitter Kids*, proves to be the bigger revelation of the two. Recorded in an Australian hotel in 1979, it's a sure bet that many of the patrons has wicked headaches and scattered brains after this show! The sound quality is excellent (with the buzz only adding to the enjoyment) and I go so far as to say that it's my favorite "Old Shit" release of the issue. Although Primitive Calculators are a little more prone to drone than The Screamers, both bands have a delivery that is 100% punk. I truly hope these are still around for you to scarf up by the time this hits stands.

You want some top-notch proto-punk craziness? Look no further than MIKE REP AND THE QUOTAS! Surely you remember that Bag Of Hammers single and their other geeky releases? Well, here's one more! A fantastic 45 of two 1975/76 demos, "Mama Was A Schitzo, Daddy Was A Vegetable Man" b/w "Rocket Music On"! One listen fucked me up for life! Thug-proto? Possibly…

Let's move on to the long-playing reissues. I'm sure some of you caught wind of the various legal problems *Hyped2Death* was having regarding their CD reissue series. Apparently, all has been settled and they are back with a new crop of CDs, this time focusing on single bands rather than comps. The quality and the always-informative liners have thankfully carried over into this new phase of *Hyped2Death*, so there's no need to worry. Fans for the previous compilations and obscure punk/DIY in general will shit over many of these titles, including TOXIN III (*H2D*), CHEMICALS MADE FROM DIRT (*Homework*), and STEVE TREATMENT (*Messthetics*). There are few more new releases from *H2D*, but I command you to pay a visit to www.hyped2death.com for the full scoop.

Indoor Fiends, the first album by early 80s Southern California hate purveyors, HYPNOTICS, has been reissued for your pleasure (yeah right!). Sounds like "Back From Samoa" meets "Beach Blvd." to me, only with more Nazi shit.

Italy's Rockin' Bones has done their country proud by reissuing *You Are The Victim*, the classic album from early 80s hardcore greats RAW POWER! They even tacked some extra shit on! Do I really even need to tell you to buy this? Didn't think so.

Speaking of Rockin' Bones, they've got a ton of "Middle Shit" releases out this month. The obvious first choice is a split 7"EP featuring two of the late 90s finest garage punk bands, THE BLACKS and PERSUADERS! While I'm no longer surprised to see new Blacks records pop up, I thought we had seen all KING LOUIE's mighty Persuaders had to offer. Thankfully, the vaults (or storage bins) have been raided and we have more vicious Persuaders material.

Another great, semi-obscure late 90s basher unearthed by Rockin' Bones is a humungous LP+10" package showcasing the entire recorded output of Japan's PERMANENT VOLTAGE. The only exposure I had to this band was the split 7"EP they did with THE MOTARDS a few years ago, but I'm glad I finally caught up with them. *Boom!* features all the Permanent Voltage anyone would ever need. The recording quality and vibe of the music tends to fluctuate quite a bit, but it's all decent Estrus-meets-Rip Off favored garage punk. There's a couple other new Rockin' Bones releases (HOREHOUNDS, HIGH SCHOOL ROCKERS, other notables), but the complete dirt can be found at www.rockinbones.it.

We also see the return of a couple of all-time greats this month. For the punkers, there is a brand new album from THE DOGS! While you're probably content not to allow the greatness of "Slash Your Face" be tarnished by new material, Dionysus' release of the new *Suburban Nightmare* album is bound to create some excitement among the devoted. For all the power poppers, THE FLASHCUBES finally have a full-scale album! I certainly hope that *Brilliant*, released on Screaming Apple Records, lives up to its name.

It only took 1100 words, but here's the "New Shit." For a glimpse at THE LOST SOUNDS at their most dark and brilliant, please check out their new picture disc (!!!) 7"EP on Spain's Holy Cobra Society! It's limited to 750 copies and available from Alicja's label/mailorder, Contaminated.

Alien Snatch is banking on a great 2004 with a trio of new LPs! The first two are much-needed vinyl versions of THE MINDS' *Plastic Girls* and THE VON ZIPPERS *The Crime Is Now!* However, I'd say the pick of the litter is the debut LP by the much-hyped NYC band, THE GHETTO WAYS. Rumored to feature some the best female vocals this side of THE DETROIT COBRAS, coupled with a raw garage punk attack, I've got the shakes just thinking about their S/T debut. As is always the case with Alien Snatch, expect limited colored vinyl editions and fantastic packaging.

Last year, THE KIDNAPPERS released an LP that seemed to please pop-punkers and '77 devotees alike. With their new Zaxxon Virile 7"EP, *Spanish Girls*, they show no signs of slowing down. Get it while it's hot!

Yakisakana Records is at it again: two new singles! The first is another 7"EP by THE CHEERAKS, entitled *The Cheeraks Are #1*. If it's anything like their debut (or their previous CRASH NORMAL work), it's guaranteed to be a knockdown, drag-out noise punker. Staying in sophomore mode, Yaki also brings us *Toxic*, the latest offering from Canada's ROYAL ROUTES! Their first single was one of my most-spun records of 2003.

Big Neck Records has released the debut 7"EP by West Virginia's RADIO BEATS. *Blow You Up* adequately merges the attitude-heavy swagger of THE DEVIL DOGS with the raw production, blown-out production that was common during the *real* garage punk boom of a few years ago. I'd be curious to hear how they sound with a cleaner recording (which I hear we're gonna get a taste of on their upcoming LP), but this is a solid debut nonetheless.

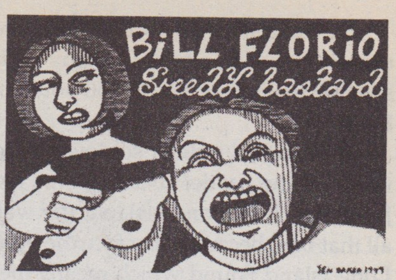
Finally, Goodbye Boozy has yet another killer release from Chicago's latest kingpins of KBD-flavored mayhem, THE FUNCTIONAL BLACKOUTS! Read my review of their LP. Need I say more?

As is so often the case when a new year starts, labels (at least the "smart ones") tend to lay low and hold off releasing stuff until the year has come into its own. Naturally, the pickings this month are slim compared to other months. I've got a couple of more goodies lurking around here, but we're operating on a "need to know" basis right now…and you already have what you need.

In closing, I'd like to give a *huge thanks* to my buddy Joe Domino, the brains behind one of my favorite (and now, sadly defunct) zines, *Blank Generation*. As thrilling as it was to contribute to *BG*, it was far more rewarding to read it. Joe should get a fucking medal…with bright pink neon lights and big loud buzzers on it. The remaining staff members (myself included) may start working on something new together, but Joe's work, taste, timing and insanity will definitely be a hard act to follow. To see what Mr. Domino has up his sleeve, pay close attention to his great On/On Switch label. Something tells me you won't be crying "Where have you gone Joeeeeeee Neoteric?" anytime in the near future.

Until next time…

Mitch Cardwell, letsgethurt@yahoo.com, PO Box 23882, Oakland, CA 94623 USA



As many of ya know, I don't drink. It's the sort of thing where your mom makes you eat pickled beets and you throw them up and then every time you see beets you wanna throw up. I probably drank like twenty times from ages thirteen to fifteen. Most of my drinking seemed to go on in a place in the Bronx called Co-op City. It seems in the mid to late 50s (as seen in *West Side Story*) the downtown Bronx area transitioned from Jewish/Italian to Black and Puerto Rican. Most of the Italians moved to the waterfront Guido neighborhood I live in now, which was originally farmland before WWII. Since the wops got there first and pour every inch of concrete in the city, the dislocated Jews needed a new neighborhood, so a large high-rise middle-income housing development was created in the part of the Bronx that's a vast marshland. It looks sort of *Bladerunner*-like when you see it from the highway—these sets of 50 story buildings rising out from the swamp. Unfortunately, it was poorly planned—the subways didn't extend into the OP, as we called it, and it lacked any sort of neighborhood feel; it was just a bunch of huge buildings with not enough parking and no decent shopping or anything in walking distance. So all the Jews who could afford to saved up and moved to places lie Scarsdale and the dumpy trash people stayed while everything started sinking back into the sand.

My friend Ray lived in the OP, and since it was closer to my school to go to his place, and his mom was never home because she was a nurse, it was a good place to hang out and get in a lot of trouble. Ray's OP friends weren't into punk or anything, but they were total rejects—there was this guy Ritchie the Pope who seemed to consume more pot than food, and Jerry who lived down the hall and worshipped Prince (I dunno about where you grew up, but Madonna was someone people got obsessed with—not Prince).

One reason I drank in the OP was that alcohol was easily accessible. We'd cross the Hutch Parkway (which is really stupid and dangerous, by the way) and walk down Baychester Ave. to this big deli. It officially closed at like 9 PM, but there were a few bricks missing from the side wall, and a five-year-old could put two bucks in there and pull out a 40. Ray also smoked up a lot; I really didn't like it, though—it made me very paranoid and upset. He would buy lots of Bonton BBQ corn chips and grape soda and we'd go back to the OP with our booze.

Anyhow, here is a list of things that happened while I was drunk,

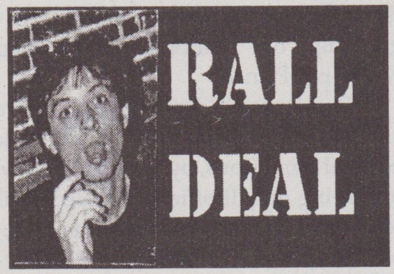
1. I watched kids throw a burning couch from a 43rd floor balcony to the blacktop below.
2. Some kid who was supposedly the star pitcher of one of the local high schools nailed a kid in the head with a full can of beer and an ambulance took the kid away.
3. I made out with a metalhead girl in 20-degree weather and she puked half a bottle of Southern Comfort in the middle of it.
4. I walked around the next week crying because the metalhead girl never talked to me again.
5. We ran into this bum who greeted us with, "Yo, sumwun shit in the eeelavata! And it's that creeamy shiit!!" He then asked me for some money and I gave him a Diet Pepsi from out of my gym bag. I was hoping he'd go away but he proceeded to give me a lengthy review of his Pepsi experience.

6. We listened to Ritchie's mom come home drunk and explain how some big black guy fucked her sideways. We then saw her the next week, all 450 pounds of her laid out on Orchard Beach.

Oh yeah, a mile or so down from the OP is Orchard Beach, which is the nastiest beach in the New York area. If you go to Jones Beach or Coney Island, the water and sand are not really all that bad, because they face the ocean. Orchard Beach is on the Long Island Sound which means there are no waves—you collect crack vials, condoms, and syringes instead of shells and crabs, it smells really bad, and the sand is more like potting soil.

So basically, when I was 15 or so, I was extremely depressed and I made a very conscious decision that drinking was, all in all, bad news. My parents don't really drink, so I never really understood the whole culture even early on. I remember a friend of mine told me she always found it weird that people drank milk with their meals. She said that when you're Jewish, milk is never served at the table; they always just drank water. So when you add up all these things it really makes sense that I don't drink or get high or anything. I know a few people who when I size them up, I think, "Ya know, this guy is sort of a dud—yeah, maybe he's an alcoholic, but he's never really any fun sober." Most of the people I know who drink, though, aren't any good at it. They get angry or immature or fall asleep, get mood swings, let the effects wear on out through the rest of the week, spend half their paycheck, etc., etc. I'm just happy I never really got started with it all, and I think I'll be staying this way. I ain't hanging out in Co-Op City anytime soon.

bill@candids.com is the address. I have a little project band going, and I think we need a singer who is well versed in Algebra, Social Studies, Bio, Home Ec. and High School Literature. Write me if you're interested.



Somebody at Homeland Security must have slipped the manuscript of my next book to Karl Rove. Among other things, my upcoming political manifesto "Wake Up, You're Liberal: How We Can Take America Back From the Right" posits that the Republicans won't be able to surf the 9/11-generated shock-and-awe wave forever. It's still the economy, stupid; it always will be. All the foreign policy successes in the world—catching Saddam, terrorizing Libya into unilateral disarmament, dragging Osama's bloated carcass down K Street—won't make three million people forget that they've lost their jobs or that Bush, whose estimated net worth runs between $9,634,088 and $26,593,000, refused to extend their unemployment checks.

Unless there's another dramatic attack in '04, domestic issues will determine what happens in November.

Word has it that Bush will kick off his "re"election campaign with a package of domestic economic proposals to be announced during next month's State of the Union address. What the GOP calls "The Ownership Society," writes conservative *New York Times* pundit David Brooks, will "embrace the more productive and fluid economy, but make sure government aggressively moves to give workers the tools they need to cope."

"The Ownership Society," which acknowledges that most people change employers and careers throughout their working lives, shows that conservatives have been doing some creative thinking about their domestic agenda. Among the highlights:

Portable Health Insurance: Tax credits would subsidize medical premiums, the number of people who qualify for existing government programs like Medicare would be expanded, and small businesses would be allowed to form pools so their employees would qualify for group plans.

Reemployment Accounts: Unemployment stipends would be replaced by lump-sum personal "accounts" that layoff victims could spend, says Brooks, "on training, child care, a car, a move to a place with more jobs, or whatever else they think would benefit them."

Privatizing Social Security: This idea has been around for years. You would decide where to invest the money in your Social Security "account," like employees do now with their 401(k)s. As with a 401(k), you would reap big rewards during stock market booms but risk getting wiped out in a crash.

Except for Social Security privatization, which would excessively endanger retirement funds to line the pockets of politically-connected Wall Street brokerage houses, these are interesting ideas—in theory. If you take a closer look, however, reality asks a lot of tough questions.

Bush says he wants Americans to adopt a "responsibility culture." But his Ownership Society concept requires more responsibility than most folks should be asked to bear. The health insurance tax credit, for example, would come in the form of a big refund check after taxpayers file their 1040s. Many workers, hit hard by stagnating wages and unexpected expenses, will spend the government windfall on other bills. The same thing goes for reemployment accounts. If a dude blows his lump-sum unemployment payment on a casino riverboat or Internet gaming-site bender, he and his family could end up out on the street. You and me, we might spend the money on computer classes. Yeah, right. But for too many people, it's too big a temptation.

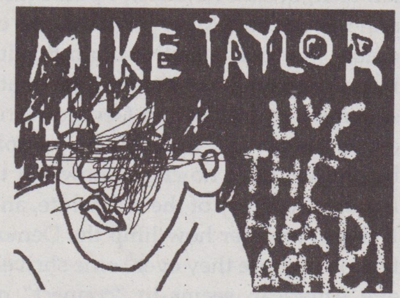
Worse still, the GOP's track record suggests that Bush's Ownership Society would merely replace the antiquated liberal safety net—which assumes that a person works for the same employer his or her entire life—with a privatized system that's so poorly underfinanced as to be worthless. The much-ballyhooed No Child Left Behind Act has been, well, left behind—it hasn't received a penny. Bush welched on his promise to spend $15 billion on African AIDS prevention. The average dollar value of the school vouchers issued by Cleveland, whose program Republicans say should be copied nationally, is so low that parents can't afford to move their kids to private schools. And the average taxpayer will receive just $800 from Bush's tax cuts—enough to bankrupt the treasury but not to stimulate the economy.

"Congress and the administration are looking at proposals that cost $50 billion to $80 billion over 10 years," *The Times* says. But that's chump change next to the size of the problems they claim to address. $8 billion per year would provide healthcare to just *three percent* of America's 44 million uninsured. And it wouldn't leave anything for reemployment accounts.

The only way to fund this election-year vote grab would be to cancel the $1.8 trillion tax cuts and the $100 billion-per-year occupation of Iraq—but Republicans aren't *that* serious.

"The public is not expecting perfection, but is looking for progress," says GOP pollster David Winston. Perhaps he's right—maybe the American people will view three percent as "progress." But where I come from, three percent ain't even a tip.

NEW BOOK: My new anthology of brilliant cartoonists whose work appears in alternative weekly newspapers, ATTITUDE 2: THE NEW SUBVERSIVE SOCIAL COMMENTARY CARTOONISTS presents incisive interviews, personal photos and ephemera and of course lots of cartoons, is now out. Comics fans will doubtless be familiar and enjoy this book's insight into the work of well-known artists like Aaron McGruder, who draws the daily comic strip "Boondocks," Max Cannon ("Red Meat," which you'll find in The Onion), Shannon Wheeler ("Too Much Coffee Man"), Marian Henley ("Maxine!"), David Rees ("Get Your War On," which appears in Rolling Stone) and Alison Bechdel ("Dykes to Watch Out For"). As with the first ATTITUDE, the real treat of ATTITUDE 2 is its spotlighting of cartoonists whose work is so good that it deserves much more attention. Other cartoonists featured include Jennifer Berman ("Berman"), Barry Deutsch ("Ampersand"), Emily S. Flake ("Lulu Eightball"), Justin Jones (Soda-Pong"), Keith Knight ("The K Chronicles), Tim Kreider ("The Pain—When Will It End?"), Kevin Moore ("In Contempt Comics"), Stephen Notley ("Bob the Angry Flower"), Eric Orner ("The Mostly Unfabulous Social Life of Ethan Green"), Greg Peters ("Suspect Device"), Mikhaela B. Reid ("The Boiling Point"), Neil Swaab ("Rehabilitating Mr. Wiggles"), Brian Sendelbach ("Smell of Steve, Inc."), Tak Toyoshima ("Secret Asian Man") and Jason Yungbluth ("Deep Fried"). Order from any bookstore, Amazon.com or e-mail me at chet@rall.com and I'll let you know how to order a signed copy from me.



Since this is just a column and not my thesis or a report to the CEO, I can play with process a bit. I'm working on an understanding, a grand theory of cultural appropriation, sort of. So I'm going to address the first part of this missive to all the folks at *Rolling Stone* and Dreamworks that have a subscription to *MRR*; to the punx, you can skip down to the second part, where I'll commence swearing.

To the Cool Hunters, the Sycophants, the Lapdog Barons, the Snide and Dispossessed Former Youth:

First of all, I'd like to thank you for subscribing to this fine publication, the likes of which alternately ties disparate fringes of a loosely defined subculture (increasingly and dubiously) worldwide and embarrasses all parties involved. Your patronage and attention are every bit as appreciated as the success of The White Stripes[1], on which we collaborated[2].

What bugs me most about all of your positions within the realms of cultural production and distribution is how seamlessly you all made yourselves necessary to your superiors. The increasing striation of corporate hierarchy has distanced immeasurably the tops from the bottoms, leaving the former to make residual money, while you, the latter, do all the clubbing and showgoing coke snorting and record reviewing and online heeho bleeblo. The fun stuff. There are even people within your ranks who I've known from my side of the fence, people who have set up shows for good bands and bands I've been in, people whose zines have meant something to me, people who've understood who I mean by "we." And it's not even a Lyle Preslar or Mike Gitter situation: former artists-as-A&R-men; it seems much more cynical. The basement underground got so big, and although our sales and crowds are seldom attractive on the level necessary to attract the attention of the moneyed interests, we have shown our value as tastemakers. So with your past in the underground, your knowledge of names that you can flaunt in reviews, you've carved a niche as insidious as advertising itself

Everything in punk rock (and definitely hip hop, for that matter)...well, a lot of things, eventually filter into the mainstream.[3] Being queer isn't even as punk as it was when Riot Grrl took the reins (although Mykel Board is still the punkest columnist at *MRR*, but not just for that reason), as Gay Man as Style Barometer manifests itself in every lads' magazine, dozens of cable TV programs, and pop music as a whole. So I will say this, turncoat scum: if you have anything to do with leveling the playing field in America for jigsaw youth, I applaud your work. But if it still hasn't worked for young black men via hip hop, I won't hold my breath. Normalization is a powerful cultural force, and it seems to only wear one face: straight, white, and male.

To Peers and Malcontents:

Now, I know there are some genuine, forward thinkers with their wits about them who seem pretty adept at taking advantage of the blurring lines that constitute the cultural landscape. Ted Leo on *Conan*, while kind of weird, was pretty rad; he even claims that when he asked for tape to spell out "No War" on his guitar, they enthusiastically got it for him, and even gave it a close-up during the band's performance. I know; allies exist in unexpected places just as snakes exist within our own quarters.

So all of this is pretty easy to swallow if you've given up on rock music as a radical social force, which you should if you haven't. Not to be wrong, radical change is an individual as well as a collective pursuit, and inspiration is gold in whatever form it comes. However, there's no shame in knowing the difference between inspiration and rent control, or armed insurrection, or whatever your vision of the big takeover is. But don't you want the dignity of *your own culture?* It's not as if you have to take the mark of the beast to buy and sell. We've done pretty well on our own, right? Post-Mordam life is a little tougher, but folks have managed, right[4]? And what do you want, anyway? Fame? Modest recognition? Freedom from the service industry without acquiring a marketable skill? The great rock 'n' roll swindle, perhaps?

To me, all this fuss is mainly about taking advantage of your situation. In America, we have a richly exaggerated and misleading standard of living. Yes, you could say we only have options concerning product preference and opiates, but I mean, fuck, we *press our own records.* We make our own magazines, full of our own dumb little pictures and vain rants, we make 5000 copies and wait for Last Gasp to pay us (we wait a long time). It's amazing how spoiled we are! But it's not like you can deny it; you can't pretend to live in Cuba. The trick is to make the privilege and ease and resources *count,* and to *build*, right? Not to inject our money and our power and knowledge right back into that big thing that sells us all the other worthless shit. I mean, maybe what we do isn't *totally* secret, but we don't have to just *give it up*, right?

Or maybe I'm just being reactionary.

End Notes: *The New York Times* is a glorified fanzine—interesting, but *not* the news. Ugh.

PO Box 28226, Providence, RI 02908

1 See you in the cutout bins, lovelies.

[2] *See MRR #211*

[3] Though I'll admit that *mainstream* is a problematic term; what's cool and acceptable to urban consumers doesn't necessarily fly in the Midwest. If we're talking money generated by fashion, though, then mainstream is more of a pop cultural term, while religious concerns are, we'll say, *institutional.*

[4] To be fair though, exclusive distribution through Mordam has made it possible for labels like Load, whose oeuvre is, shall we say, *off the beaten path,* to put out lots of bands on whom no one would've taken a chance by scoring just a few big sellers like Lightning Bolt. Or whoever.

No.

The events of the past few years have made it official: I am a wine-sipping, cheese-nibbling, Liberal elitist, living on a tiny island of progressive thought known as the San Francisco Bay Area, where I sit on my lofty perch and peer down with disgust at the mortals milling about in more unfortunate regions (i.e., the rest of the United States). It is high time to accept facts: The masses are asses and the Bay Area rules. Why? Well, let's take a cursory glance at the evidence mountain here:

1. 70% of the people who voted in this state voted for *Arnold fucking Schwarzenegger* to be the *governor of California.* Let's repeat this for emphasis: *Arnold fucking Schwarzenegger* is the *duly elected governor of the most populated state in the country.* Let's make no mistake here: He won the election fair and square, by a resounding margin. Sure, his campaign set records for spending, and the fact that his face was plastered on the cover of every corporate-shill newspaper in the state (and country) every day for months on end didn't hurt. Yes, I understand how easily people are manipulated by mass media, and that his opposition (including the incumbent, also duly elected) was feeble at best. I understand how the cult of celebrity works, and I understand that access to alternative media is highly limited for most people.

One way or another, however, the basic fact remains unchanged: Millions of people voted for *Arnold fucking Schwarzenegger* and were *not* held at gunpoint to do so. Furthermore, they did so with unparalleled enthusiasm, showing up to the polls in far larger numbers than they do for *legitimate* elections. They voted for him because they wanted to save a couple of hundred bucks in vehicle registration fees, and because they are (and I refuse to mince words here) racists, expressing a knee-jerk reaction against the idea of illegal immigrants having driver's licenses. They voted for him because they wanted to vote *for the fucking Terminator* to be *the governor of California.*

Naturally, the aftermath is that the state has been plunged into untold billions of dollars worth of debt from that stupid repeal of the vehicle registration fee, and *Arnold fucking Schwarzenegger* is trying to make it up by cutting every social and educational program in existence—but the state is still far, far more in debt than before the registration fee increase was rescinded. Oh, and illegal immigrants are still driving, sans licenses, and it's just too bad for you if you get into an accident with one. He maybe gets deported for the week, and you are without recourse since he had no insurance.

This is no longer just an issue of not having access to media with less of a right-wing bias. This is a matter of common sense, not advanced leftist theory—Gray Davis was no leftist by a long shot. If people are so brainwashed that they have lost all grasp of the traditional American value of common sense, then there is really only one word for it: stupidity. These people are stupid. Stupid, stupid, stupid. Yes, that includes many of your relatives and maybe some coworkers and friends who voted for a goddamned *cyborg*. As writing for this magazine is essentially preaching to the converted, you are likely exempt from this blanket condemnation. Personally, I am quite stupid about a number of important things, but I am not stupid enough to have voted for *Arnold fucking Schwarzenegger* and I doubt you were either. 70% of voters did, however, in what is widely considered to be one of the most liberal states in the country. The math here is simple.

2. *George W. Bush will likely be re-elected.* There. I said it. Quit with the wishful thinking. Despite sagging poll numbers, even in media that are sympathetic to him (read: nearly *all* of the media that 90% of the country get their information from), *George W. Bush* will likely be the *president of the United States* for four more years. Historical precedent shows that he will almost certainly pull a *jack move* right before the election, either by starting a new war in some beleaguered country, "capturing" Osama Bin Laden, "averting" a huge "terrorist attack," or something similar. Hell, even if he doesn't pull a jack move, he will likely still win the election. Most people in this country think like the honorable Mr. Fred Durst of Limp Bizkit, whose opposition to the impending Iraqi war was immediately replaced by a public statement of support for George W. right after the conflict actually started. The excuse? To paraphrase: since the war has begun, we have no choice now but to support our troops and *kick ass.* Courtesy of the red, white, and blue, you camel jockeys! It doesn't matter how limp the Democratic opposition are (and boy oh boy, are they ever some shriveled little chodes), the average American seems to "connect" quite personally with this cokehead, Ivy League-educated, Texas oil multimillionaire redneck. Why? Perhaps because they are equally *stupid*.

3. The San Francisco Bay area's population, demographically, is quite simply superior on a moral and intellectual level. Again, I refuse to mince words any longer. In San Francisco, people damn near elected a *Green Party candidate* for *mayor* by simply hitting the streets and doing exactly what the grass roots should do: organize! This shit wouldn't fly in Lodi. Hell, the guy who did get elected (by a pretty slim margin), a Democrat with maximum ties to big money interests and the much-loathed existing power structure, would be considered a *fucking communist* in Lodi. In Oakland, we have Jerry Brown for Mayor, and we complain about him being *too conservative.* This is *Jerry "Moonbeam" Brown* we're talking about here, people. With the exception of a few representatives from relatively small, hyper-elitist wealthy enclaves, the Bay Area's congressional delegation on both the state and federal level is the most progressive in the country, and will likely stay that way. I, for one, am stoked. I used to be someone who believed that people with good ideas need to organize and educate folks in their own communities, no matter how backward those communities may seem, and I still believe that to a degree. However, being a bit more of a realist now, I am starting to realize how deeply entrenched stupid people are within their own stupidity 90% of the time, and activism in stu-

pid people country usually amounts to banging one's head against the wall while making a spectacle of oneself and possibly getting beaten up. For those of you living in Lodi, or Bakersfield, or San Diego, or Texas, or Pennsylvania, or Florida, who are sick of the sheer stupidity that surrounds you, I heartily recommend you move to the Bay Area for your own sanity. It totally rules.

Things are so incontestably lame in the United States lately that it's starting to seem like Plato had the right idea. Democracy sucks. It's time for a philosopher king/queen: Noam Chomsky? Barbara Lee? Mykel Board? Arwen Curry? We can crown 'em ruler of the Bay Area first, then our occupying forces will march out from there and maybe enact a little "regime change," whether the stupids like it or not...Yeah, I know we'll get our asses kicked, but it would be pretty cool for a minute. My only request: Make me a radio shock jock for the Revolution. *Someone* on the left has to be a mean, base jackass, and I'm more than ready, baby. Let's roll!

Johnny Mink, PO Box 3026, Oakland, CA 94609
johngeek@hotmail.com

I went out last night, you know, wearing too much shitty makeup all around my eyes and over my lips; I woulda even been wearing a pleated leather miniskirt if it weren't so freezing goddamn cold out here in SF right now. It is, though, cold and rainy, so I was just wearing black jeans with the calves pegged. I looked as heartbroken as I felt, all ready to take on the night, fill up on my loss, use it to fill up those decaying parts of me that had once again believed in trying; the parts of me that still believe in true fucking love. Now, I don't believe in your one true love or that love is just gonna find all of us or that we'll even be able to talk to the person we've decided we're in love with. But I believe in something that nurtures and destroys us, something that adds the necessary complexity to our lives, and it sometimes takes a weird form.

I have this problem where I'm attracted to danger. A lot of people have that problem, a lot of girls, a lot of punks. I have it pretty bad—probably because I'm so chickenshit in so many ways—and it makes me fall for all the wrong people; it makes me indulge in risk. My desires are hopelessly intertwined with my fears, so sometimes when I try to explain scenarios in my life they don't make sense to anyone, everything contradicts itself, I love what I hate and I embrace what scares me. Like, right now I am tense from trying to not check out some big meathead dude at the other end of this café. I hate this guy and I just kinda want him. I'm a bad feminist, doomed to being mischaracterized by anyone but the jaded heroine that could emerge from the bathroom any second, wheezing and addicted to fuck cares what.

I got it on with a stranger last night and today I ate lots of sauerkraut. Then I went to the Sadie's Flying Elephant, where my friend works once a month, and listened to a lot of rough angry-ass girls read on an open mike. I was writing in the corner while some furious bitch yelled so loud that they had to adjust the PA. It was the right thing to do: to try to write and drink away the disappointment of physical miscommunication and all its potential implications.

I like telling my secrets with my body. My instincts developed wrong; they've made me only desire the love that comes with hate, the love that lies inside our damage and all the destruction. But that's the nature of poetry, so fuck it. Poetry is bony fleshy muscle-free legs spread apart against their will, ratty fake fur coats, and braided wigs. Poetry is totally fucking inappropriate, ill-timed and uncomfortable; it's all the shit we'd never say because if we did, the object of our affection would change their mind about thinking we're cute and run the fuck away.

So, yeah, I went out the other night; I went out and I was wearing eyeliner and I was in a bad way. I've been single for over a month now, officially, though if I'd been honest it's probably been much longer. But when I fall, I fall deep. And it takes a lot to change my mind, to convince me that someone I thought was unequivocally on my side has decided they maybe don't really give too much of a fuck.

I met up with an old friend who lives in a pink and white house in New Orleans. She has a backyard with a shack in it that our good friend Amy and her rad boyfriend Dan live in. They draw pictures, make up songs, and tell stories all night. They're hiding out until they split town and move somewhere, hopefully here.

She showed me some snapshots, slightly blurred and at skewed angles, and they looked like the sort of pictures I'd find in the trash at the photo store and wish they were mine. The more I heard about this pretty pink gingerbread house on their corner, the more I envisioned New Orleans the first time I saw it: we were ripping apart boiled crab shells, sucking corn off its husks, our lips sucked the bay leaves, and we stayed up too late. There was all that whiskey and all that salt. We were half-naked in tanktops and miniskirts while we ate all this amazing food. I wished I were there. The bar we were having our little slideshow in was terrible, truly awful; you know, there's unsopped-up beer all over the pool table.

We went to a second bar, then a third. We put money in the jukebox for songs by the Misfits that I've heard every day for my whole fucking life. How could I have ever wanted to hear them again...oh, but I did, I did really want to; I wanted to hear our old 5'2" buddy evil Glenn beg for "one last caress" one last time. *Just one more time, then I never need to hear it again; I won't even miss it.*

We spent the night flossing with torn pantyhose, stared at our lipstick in the mirrors at the back of the bars too much. We bought each other rounds and rounds, circles, lines, marathons of drinks throughout the night. I was drinking Irish whiskey with a little soda water and she was slinging back rum and cokes. She smiled at me, her long blond hair shoved behind small ears, and told me she'd developed a dangerous weakness for rum.

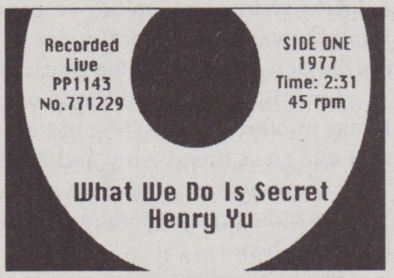
And I have a weakness for shitty tattoos, shitty decisions. I try to rethink them, play the song in another key—transformation could make them into good decisions. So I talked to some guy I sort of knew and the whole thing progressed with the jukebox in the background. *I got something to say / I killed your baby today / and it doesn't matter to me / as long as it's dead.*

I started thinking about making out with strangers; it's so corny unless it's outright mean. I sensed his restraint and it was a familiar feeling, so vulnerable and delicate; he had a male body that sensed my eternal degradation, the tough hate-girl sentiment that was rushing through this plastic curvy shell I call home. So he tried to show his general respect for women

by kissing me too much. The unfamiliar body of a stranger went at me like we were two teenagers in a sitcom; but I could see from all his scars and his age that he was not just naïve, he was acting for me. He was touching me like I was sacred or scared or something; as if his mouth could make up for all the weirdness inherent in the situation.

It couldn't, and it couldn't erase this old boring heartbreak. I woke up this morning and the candles were still burning. the jinx removing one was almost invisible in the bottom of its glass votive. My contacts were thin and dried casually inside my lids, reduced to their plastic selves. I went into the kitchen in a black slip, and got us some water.

You can write me c/o *MRR*.



Listen To This

Shit. I remember the day I held the Pagans' live LP in my trembling hands. Price tag said eight bucks. Shit. Terminal Records. Same label as the Cleveland Confidential 7" and 12" comps. Limited edition of 500. Stark black graphic on a hot pink background. A woman in shock as she is getting smacked in the stomach. It was one of my most wanted CLE wants. It had come out in '83, but by '87 had long disappeared. I handed it to the guy behind the table. I want this, I said.

Jim Brick had the hairdo of a Real Kid, cherubic cheeks with a faint dopey grin splashed across them like Alfred E Neuman, and a fervent body odor, with enthusiasm to match. He was the quintessential self-respecting *Creem* reader, tripping over the Dictators, Ramones and Stooges.

He said he was selling off some records so that he could buy a guitar. We quickly hit it off and traded numbers.

Sometime after that record swap, I drove over to his house in San Jose. He lived with his mother, a very elderly lady (or was she his grandmother?) She was really old. Appeared to be from another country, maybe Eastern Bloc. She yelled in foreign tongue. The place didn't smell too good. We quickly retired into his room.

His record collection was small but impeccable. Avengers, Toxic Reasons. Copies of *Search and Destroy* and *Slash*. He couldn't stop grinning and raving about his all-time favorites, the Ramones. Shit, this kid was time warped in the best possible way.

He asked me about this band from San Jose called Los Olvidados. He raved about their singer Mike Fox. He was friends with them. He played a tape of their live show. He played another tape, this band called the Stiffs that Mike apparently was in also. They had a song called "Carve It" that was so ferociously rocking. We talked about putting it out on my record label.

That was the beginning of a long friendship.

Over the course of time, I learned that Jim was agoraphobic in the worst way. He would get into long stretches, literally months at a time, in which he could not muster the wherewithal to leave his house. I'd come visit, but there were lots of times he just couldn't see anyone.

There was the time Scott Vollmer was killed. He had played guitar in the Stiffs and perhaps one of the other bands in the Los Olvidados axis. Jim was a friend of his. Scotty, as his friends called him, had tried to stop a fight at a party and ended up getting stabbed to death. Jim was crushed. We went to the Vollmer benefit show at the Stagecoach in San Jose.

After that, I didn't see much of Jim. There was the time we drove up to San Francisco to visit the CD Presents warehouse to buy the Avengers album covers intended for the album on Go! Records that later was issued on CD Presents but with a different cover. We went to visit Earwax to buy punk 45s. I stopped hanging out when I got a girlfriend. It happens that way.

Years later, when AT released the Los Olvidados comp, ole Jim was there in the liner notes expounding his love and admiration for the band with every bit of the same enthusiasm that he gushed on me. It brought a smile to my face. Jim, if you're out there, drop a line.

Cone of Silence

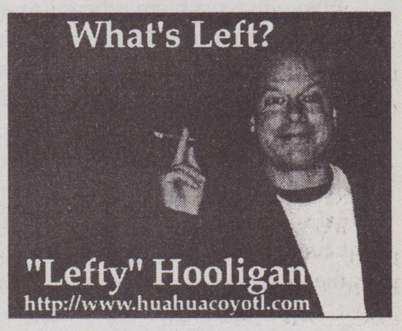
From Artifix Records (www.artifixrecords.com) comes Komplete KAOS: rare outtakes, radio interview, and video of the LA punk band KAOS. They were led by Johnny Stringray, who was part of the Controllers, one of the very first LA punk bands. KAOS formed from their ashes shortly thereafter. Chris Ashford's What? Records was home to their vinyl wreckage, the lone *Product of a Sick Mind*, a 3-song that came out in both 12" and 7" forms.

Komplete it ain't, cos their previously released tracks ain't here, but shit, this has diff versions of them anyhow, plus everything else they've ever done! And to top it off, there's vintage footage via Quicktime from the late Peter Ivers' "New Wave Theater." Tres handsome packaging rounds out this excellent release.

Out in a coupla months on this beloved label will be a long-awaited CD compilation from Catholic Discipline, the band fronted by *Slack* writer Claude Bessy, as seen on Penelope Spheeris's first *Decline of Western Civilization* punkumentary. Stay tuned.

Trouble at the Cup

I've moved. Not that nobody really notices, because nobody sends me that much stuff to review. Anyhow, send stuff now to: Henry 601 Fourth St., #114, San Francisco, CA 94107. Same email address, terasearch@yahoo.com. OK?



Labor unions curtail the anger and rebelliousness of their members while pimping their labor to the highest bidder. Largely ineffective in defending, let alone advancing real working class interests, even the most revolutionary unions serve to prop up capitalism once they gain a little power and position. Yet I hold a union card.

So much for consistency.

I'm a member in good standing of the National Writers Union, which is a branch of the United Auto Workers. AFL-CIO baby. I've held cards in everything from AFSCME to the IWW, none of which has made me any less dubious about unionism as a labor strategy. Don't get me wrong, I believe in a strong, organized labor movement. I just don't think labor unions are the best organizing tools with which to fight capitalism. I certainly don't

think they're up to the task of creating and wielding social power based on the self-organization and self-activity of the working class as a class.

That said, union struggles in this country have contributed to incremental social reforms that make the lives of ordinary people a little less abject and destitute. The labor movement helped bring us the eight-hour day and the forty-hour week, health and safety regulation, workers comp and health benefits, unemployment insurance and social security. That working folk should have a lot more goes without saying, but there's no reason why we should allow what little we have to be taken away piecemeal by the capitalist ruling class. Taking away these meager social benefits may or may not make working people more revolutionary. It will certainly make our lives more miserable.

There's a huge labor action going on in southern California as of this writing. Thousands of grocery workers led by the United Food and Commercial Workers union have struck Safeway-owned stores, resulting in thousands of more UFCW workers being locked out by Albertsons and Kroger-owned Ralphs grocery stores. These supermarket chains want to create a two-tiered work force where new workers would get no health benefits and older workers would have to pay hefty premiums, all supposedly so they can compete with the hideous Walmart superstores. The Teamsters are honoring picket lines, and scabs are now driving Safeway trucks around southern California. Informational pickets have started up at Safeway stores here in northern California, AFL-CIO union leaders are calling for a nationwide boycott of Safeway-owned stores, and the UFCW is promising action at Safeway stores across the country.

I haven't gone into a Safeway since the union folks came up from southern California to picket. My girlfriend's a red diaper baby, so crossing a picket line for her is like a devout Catholic chomping into that little wafer at Communion. We've enjoyed searching out the various smaller grocery alternatives in the area and intend to minimize our shopping at grocery chains even if Safeway, Albertsons and Kroger do give their workers a good contract. Not crossing the line, talking to and showing support for the picketers and strikers, cutting up your Safeway card and mailing it to CEO Steve Burd, boycotting Safeway-owned stores; these are all nice, union-endorsed suggestions for actions the rest of us can take. Now for a few hooligan suggestions that are intended to take things beyond unionism.

I have five, but before I hit them, I need to make clear these suggestions are in no way endorsed or supported by any of the labor unions involved in the southern California grocery strike. And, in this age of the Patriot Act, I also need to make clear these suggestions are offered in a spirit of discussion, debate, and free speech.

Remember free fucking speech?

RUMOR MONGERING: Proctor and Gamble still gets shit from people who think their symbol is Satanic. That's nothing, I heard that the Safeway "S" logo is actually a clever Nazi SS design. And now that scabs are working Safeway stores, I hear that the rat and vermin problem has gotten way out of control. You get the picture…

STONER SHOPPING: Also called short term memory shopping, you go into a Safeway and fill your cart to overflowing with perishable meats, frozen foods, ice cream, eggs and the like, only to remember halfway down some back aisle that you left your wallet or purse in the car. Once you get outside, you realize you didn't really have the money to buy all those groceries after all, leaving your full shopping cart parked in that supermarket aisle. Hopefully, the scabs will put it all away before it goes bad. This absent-minded shopping is not, I repeat, not illegal.

SALT OF THE EARTH: We practiced some stoner shopping during the UFW boycotts of grapes and iceberg lettuce back in the day. Another clandestine tactic is to salt down various produce items such as grapes or lettuce, particularly after they've been moistened. And Safeway has those clever produce watering sprinklers that sound like thunderstorms. Come to think of it, Safeway was also the major grocery chain that carried scab lettuce and grapes. This action is highly illegal by the way, as it involves the malicious destruction of private property.

LOCALIZING ANTI-GLOBALIZATION: Give those college kids a war in Iraq or a WTO conference in Cancún and there's all sorts of creative direct action. But what about poverty and misery at your local Safeway grocery store? What about people chaining themselves to the doors or locking themselves down in the aisles to protest Safeway's treatment of its workers? The image of the Black Bloc storming the checkout stands segues nicely into my final suggestion, that being…

AUTOREDUCTION: Imagine thirty, forty people entering a Safeway to shop, filling up their baskets, and all arriving at the checkout stands at the same time. They take up every cash register, with enough backup to cover any other checkout lane that might open up. Then these well-organized shoppers all simultaneously demand they get their groceries for free, to be given to the striking workers. Better yet, these thirty, forty shoppers all at once head for the doors with their full shopping carts, giving away their groceries to strikers and passersby once outside.

I'm sure your regular AFL-CIO honcho is having apoplexy over my suggestions, hoping that a couple of Teamsters would help me into the trunk of my car. The various and sundry political parties that claim to represent labor—from the deadbeat Democrats to the vile Leninists—are reading me a list of invective from extremism to adventurism. But you know what? Fuck 'em all! Labor unions and political parties have failed miserably at halting, to say nothing of reversing the steady erosion in wages, social benefits and living standards for working people in this country over the past fifty years. It's time working people took matters into our own hands.

"A foolish consistency is the hobgoblin of little minds" according to Emerson, yet inconsistency seems to be my standard operating procedure. I'm constantly complaining there's not a dime's worth of difference between the Democrats and Republicans, and that participation in electoral politics legitimizes a system so corrupt that only social revolution can really change it, yet I vote. I consider "rights" an expropriation of basic human praxis by state and capital, to be granted then back to the individual from on high and ultimately converted into private property to be bought and sold, yet I insist this column is an exercise in free speech. I'm always carping about the evils of nationalism and the nation-state, and that socialist struggles for national liberation are an oxymoron, yet I'm reminded of how thoroughly American I am every time I travel abroad. I could go on and on.

This is hardly hypocrisy. Besides pointing out my inconsistencies for all to read, my self-awareness of them extends to using the tensions they generate as a creative frisson in my life. To put it simply, I'm not my *nom de guerre*. "Lefty" Hooligan is intended to be a pure type, and there's no way to live pure in this world short of retreating to some monastic intentional utopian community. So while I try to act politically from an ultraleft analysis, I'm not always consistent about it. Nor do I think I would want to be. For, as Leszek Kolakowski once wrote

in his essay "In Praise of Inconsistency" when he was a brilliant young Polish neo-Marxist: "Inconsistency is simply a secret awareness of the contradictions of this world."

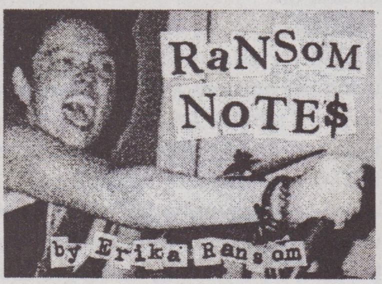
The inconsistency of "those who happily eat steak for dinner but are totally incapable of slaughtering a chicken; those who do not wish to contravene the laws of the land yet do not denounce others to the secret police; those who go to war but in a hopeless situation surrender as prisoners rather than die in a last-ditch fight" according to Kolakowski "continues to be one of the greatest sources of hope that possibly the human species will somehow manage to survive." Being one of his "inconsistent people," I couldn't agree more. In turn, what this has meant is that I find it harder and harder of late to engage in ongoing work in the usual anarchist and left communist circles. What I wind up doing instead is getting involved in things on a project-by-project basis, as with the inception of the Insane Dialectical Posse and the brief support work I did for Anti-War Action in the lead-up to the Iraq war. That way I can do some politics without continually explaining why I'm not consistent enough in my theory, action, lifestyle, diet, taste in music, etc., etc. *ad nauseam.*

Next column, transgression.

PARIS CORRECTIONS... The French-Canadian movie *The Barbarian Invasion: The Decline of the American Empire Continued* has recently been released in this country on the art house circuit and does contain oblique political commentary about the American Empire. It has nothing to do with Dick Cheney, however. The cartoon character on the Parisian posters I mentioned (*MRR* #247) was of the main character in the movie, a "sensual socialist" who is dying of cancer. The point I made about the crayoned porn still stands.

Most of Edward Bunker's oeuvre (*MRR* #248) was republished in the US by St. Martin's Press before the turn of the century, in fact a little after No Exit Press did so in England. Reissued in anticipation of the publication of Bunker's memoir (titled *Mr Blue* in England, *Education of a Felon* in the States), the No Exit editions are mass paperback whereas the St. Martin's are more expensive, more limited trade paperback format. Without *No Beast So Fierce* on the St. Martin's reprint list, and except for the memoir, Bunker's stuff is for all practical purposes out-of-print in this country. The point made by Henry Miller still stands.

PERSONAL PROPAGANDA... My webpage at http://www.huahuacoyotl.com is a shambles out of neglect. If you can help me get it back up and running, or if you can recommend a good webpage software to help me automate the process, write to me at hooligan3@mindspring.com. To find out my real name purchase my book, *End Time*, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligan3@mindspring.com.



The Worm

Today I awoke from an evil dream.

I was in bed, wearing my usual tattered and beloved AUGUST SPIES t-shirt and plaid cotton boxer shorts, just waking up. I quickly noticed sores all over my body, little bumps like hives. The bumps itched and burned. A moment later, in my dream, after my thoughts had taken in the meaning of these bumps, I began screaming like a banshee.

I realized at that moment, the horrible bumps covering my epidermis were not sores at all.

They reminded me of once watching the ground after a spring rain in the garden, when I was trying to catch worms to aid my failing compost heap, a smelly experiment in the back of an Allston punk house. While I sat perfectly still on my heels, the worms slowly crawled out of their little tunnels made in the earth. The brown, pink soft creatures ate grass with their flat, eyeless heads pointed towards the sky. It was eerie. As soon as I moved, or made any sound at all, or even shifted my shadow, all of the worms vanished back into their holes and disappeared, instantly. Catching a few worms (with my garden gloves on) took about the same skill as a grizzly bear biting salmon out of a stream. I soon gave up, but had witnessed a secret meeting of the worms.

Looking at my skin, I recognized the red welts—they were openings to holes. Wormholes. This is when I began to scream. I watched in horror as just then a black worm, thicker than my thumb, begin to crawl out of a hole near my belly button. I grabbed the thing, and pulled it free.

I woke up. No worms, but an odd feeling lingered as the dream passed.

What can I tell you this month? That I am disgusted with the world? That the US government does not speak for me when it kills in wars and domestic policies? That we, the people, the millions of workers and exploited, need to revolt and create a better world? Would that be new? No.

My proposed topics for this month are feeling flat. I sit and don't feel like writing. I feel like going back into a deep sleep, covering the window to my bedroom and ignoring everything. I am hung over, sodden and tired from playing a show the night before. The show, with CRASH AND BURN, the kings of Boston punk rock'n'roll, was energetic and good times, but now I'm spent. I haven't been this hungover in months. Perhaps it was all the Pabst, the king of punk beer.

At three o'clock on a Sunday it is already dark, the sky filled with clouds and rain. It seems a good time to tell you about other ill dreams o' mine, stories from my childhood.

The Ghost

When I was a girl, about eleven, wearing unkempt braids and dirty jeans and afraid of nothing, not even the bullies at school or flying down hills on my blue banana seat bicycle at a hundred miles an hour with no hands—there was one thing that terrorized me and froze my entire being to the core.

My nightmare lived on the edge of sleep, late at night when the lights were off and I was left alone in my yellow-checkered bedroom. Due to the peculiarities of the house, my room was at the end of a long narrow hall. The hall was painted off-white, two walls without any doors, except for a small closet near my room where I used to keep my masses of blunted crayons in old tin boxes and scrap paper and my favorite possession, a yard sale sword made of real metal. My younger sister by twenty months, M., had a sword as well, completing the pair, and we often battled to the death, hurling the metal at each other's heads.

M.'s room, the closest room to mine, was down the long hallway and around a corner. My mom's room was even further than my sister's room, past the bathroom, down a small hallway, facing the other side of the house.

In the darkness, I felt very alone and far away. And almost nothing could convince me to walk through that long dark hall by myself at night, except perhaps if my room was on fire.

As a young girl, I was always making things, and inventing games at school and at home with M. We would sing our own songs on the walk to school and make our dolls into flying princess warriors. M. and I had very active imaginations, as adults like to say.

Perhaps that's why when the lights were turned off and it was time for bed, I would lay awake until the silence of the house would deepen into the static beyond hearing. Night after night I would listen into the void of noise at my end of the house; what did I hear?.

Footsteps? A man walking towards my room? I was often sure of it. I would scramble, panic, fumble with the switch until I could turn on my bedside lamp and dispel the darkness. Although I *knew* it could not be true, I *felt* in the depths of my heart that the hallway was haunted.

Down south, at least when I was young, people spoke of ghosts as living history, as remnants of unsettled past. Ghosts walked on the farmlands that ringed my town, once bloody civil war battlefields, and dwelled in old houses used as field hospitals, where crimson stains still spread on wooden floors. Ghosts connected the dead to the living. It didn't seem unusual, then, that there was a good possibility of a ghost walking in my hallway.

This ghost was the unhappy spirit of my dead father, walking down the hallway, coming to visit.

My dad was murdered about a year before I started to hear the ghost. A shady business deal went bad, and his companions shot him dead, two bullets through his heart. He was still in his early thirties, and I was ten. So many things had happened up to his death that in a strange way, I didn't think the murder was all that shocking. It was just life. As adults sometimes say, you could see it coming. It was part of his story, and his end fit his violent and tumultuous life.

The Silver Car

I vividly remember the day my mother left my father, running for her life. It was years before the ghost appeared, when I was about eight and my sister six.

One night my mother ran into my sister's room, sobbing, as I'd never seen her before. M. and I tried to comfort her as best as little kids can, in the odd reverse of children looking to help their parents, and we asked, "What is wrong?" scared and worried, not knowing what to do.

Between sobs and gasps and moans mom told us that dad had threatened to kill her. He had strangled her neck until she couldn't breathe, as she struggled for air. He had let go at last, and mom ran into my sister's room.

The next day, mom sent dad to work, acting the dutiful wife, sorry about their argument the night before. Once he was gone out of the driveway, she started to run. Mom told us to grab our things, throw them in the car! Don't waste time with a suitcase! I remember her fear and speed, and the back seat of my mom's huge two-door silver car filled with our little kid clothes, pillows, blankets, all jumbled on top of each other in an odd thrown-about pile. That is the image I remember, the chaos, and M. and I grabbing our favorite stuffed animals among the junk. Going on the road.

Hurry; hurry, before he comes back! Get in the car! We were all frightened.

The three of us escaped in the silver car, and mom drove to a friend's house, where we spent the first of several nights hiding out, scared that dad would find us. We stayed with relatives after that, and my sister and I didn't go to school for a week. We escaped into another life.

I think that day, the escape in the silver car, was the bravest thing my mother has ever done. She left her house, her husband of eight years, and the shackles of an abused wife, all in an instant of sheer will carried by steel.

It was years later, while in my early twenties, that I learned about the nature of abusive relationships from feminists, and understood how my mother's situation was far from unique. Violence against women is as American as cherry pie.

Statistics show that the most dangerous moment of an abusive relationship is when a woman tries to leave. Many women are killed every year by their abusive boyfriends or husbands. Many women end up in jail for murder, in defense of their lives. Many other women escape. What would have happened if dad had come home before we could get away that winter day? What if mom hadn't left at all and had decided to stay? How would the story have ended then?

Notes

These stories of mine are little worms, and I took them out to share. I am no longer afraid of them, as they are a part of me. This is part of women's strength, to overcome the shit that men do to us.

The years with my father took a heavy toll on my mother, and the damage festered with time. She herself became violent and angry, susceptible to panic attacks and bursts of rage. Growing up with her was not easy, but now I have a better understanding of her demons. I am glad to say that now, at 53, she seems at last to have come closer to peace with her past, and is happier than I've ever seen her.

All of us—women and children and men—live under the yoke of patriarchy, and it is everywhere. Our punk scene is not immune, as the recent reports of sexual assault and rape in the scene attest. The stories I have heard have really disturbed me. I wanted to write about that, in solidarity with the women who have bravely spoken out, and to keep the issue going, but I ended up losing track, seeing the pain of male domination clouding everything.

I have no easy answers, other than the absolute necessity of the liberation of women everywhere. Here, in this punk scene, we can start with the respect of women and their bodies. At all times, and in all places.

In solidarity and liberation, Erika

Readers of *MRR*. My column on touring Europe (in *MRR* #247) has incited a firestorm of controversy in my local scene. I don't want to quote passages here out of context, as I feel that people should read the whole article and decide for themselves what the intent and meaning of my comments were. However, I will say that the passage that stirred up the controversy was one where I commented on European women.

If you take the time to read the article you will see that it was written from the perspective of an American on tour with a band, and was intended to give other American touring bands some information on the ins and outs of touring in

Europe. I covered gear, booking, transportation, food, etc. There was one paragraph, not written with much forethought or seriousness, about the "hot" women in Europe. Now we cannot deny that band members on tour do on occasion check out members of the opposite sex. And at times on tour, serendipitous meetings do lead to certain liaisons. I think this is true of men and women, gay or straight. However, my comments taken out of context and deconstructed do look pretty appalling. And I vastly regret ever putting them to paper.

As a male in a male-dominated society, one forgets at times the extent to which one has internalized patriarchal ways of thinking and views. Indeed, it is so easy in this society to revert to being "one of the boys" and engage in "typical male behavior," it takes the intervention of someone else to point out just how offensive one's remarks are from another person's perspective. After several local punk women whose opinions I value greatly analyzed my writings, I felt the need to publicly apologize. I did not mean to objectify or degrade women in any way, and I am truly sorry if I offended any of *MRR*'s female readers. This will be my last contribution to *MRR* for a while, as I do not wish my involvement with this publication to have any negative effects on the zine.

Joe The Boxer

Motherfucking New Year's Eve. Of all the days to turn it around and not be that bummed out, I never would have guessed it would have been that one. Since before I could really put my finger on the nameless black cloud that's always followed me around, I've hated that fucking holiday. I guess it's the punctuation of it all. Like a period and two taps of the spacebar dividing one fucked up failure from the unavoidable next one, motherfucking New Year's Eve.

I usually call in sick on New Year's; I just can't bear it. Whatever it is my pals are doing, I just stay home and usually fall asleep before the deed is done. Between the almost-required merriment, and the hammering insistence on phrases like, "next year will be better, man," most times I'm just about ready to pull the plug before the ball even drops.

But this year I found myself at the apartment of an olden days pal named Pauly. It was probably about six years ago that Pauly and I spent a New Year's Eve in his cold-ass car with the radio off at midnight. "Next year is going to fucking awesome," I said to him back then, with that knowing crooked smile that two fucked dudes give each other.

So, this year, in his kitchen eating tortillas and bean dip, he assured me, "dude, I hear the first 27 are the worst, and the second 27 are fucking awesome." Great, I thought, forget no progress in one year, now I'm having the same fucking night I had six years ago.

But we are way ahead of ourselves here. Like the dude in the ladies' stretch jeans from Phoenix always says… Wait, I'm not sure exactly what he always says, but he does flash back in his column a lot. And what the fuck is that guy doing in Phoenix, anyway?

So, It was a week or so earlier. I was in my car. It was pitch black, save for the reflection of my brake lights bouncing off a guardrail and somehow showing up in my rearview mirror. I was down at the Shore Road parking lot by the water. My car was fogged up and I was crying. There was snot and spit on my door handle where my face was laying. Johnny Cash was fucking yelling at me. It was that brutal NINE INCH NAILS cover he does, the one about just being a fucked-up dude.

I was in sad shape. Probably the saddest shape I'd seen in a few years. It's gross, I know, but I felt relief in my defeated state. When all that's left of hope vacates and just splits town, I always feel a little bit better. Almost like the burden all along was the hope itself.

So this is the kind of shit I'm thinking about while I'm sitting there. The worst part of it, though, is that after all the hope splits, a new hope just takes root again. Fuck, I thought. This time it's the taunting ironic hope that, maybe now that I've lost all hope, and I'm supremely fucked, that that was the answer all along. Like an alcoholic hitting bottom, maybe that's the way out: no hope.

You know, not to crack jokes here when I'm trying to be serious, but I don't think Johnny Cash was helping out with my mood and fucked-up philosophizing.

Anyway, Jesus, how did I get this fucked? I remember being ripping pissed at my Dad about something. He was calling me up on my cell phone to figure out why I had just stormed out of his house, and I was just letting it ring. It felt desperate. My cousin had sort of vaguely let me down about coming with me to a party, but that wasn't really what was getting to me either. I don't know man.

Well, I guess I do know. It was the fucking party. I had to go to a fucking party to see about a girl. By now it was fucking midnight, and I had called her, putting it off a few times. And she had called me back a few times, wondering what the fuck was up. What the fuck was up was exactly why I was sniveling like a fuck, curled up in my car. What was up was that her fucking house was not even eight miles away. And I didn't have a prayer. I couldn't get there. Between me and that house was a wall of Panic and Agoraphobia.

I could barely conceive of what a trip there would look like. The paralyzing anticipatory fear and unavoidable panic were insurmountable. I had actually tried a few times. I got maybe three miles on the best trip and turned around. There was no fucking way. It didn't even feel like Panic and Agoraphobia or anything scientific like that. It felt like fucked. Just fucked. A primal fucking fucked.

So, that's that. That's what did it this time. That's what stripped the hope all away and fucked me. I was sitting in a parking lot, a couple of miles away from where I was born, listening to some poor fuck on the radio, who at the end of his life still felt fucked up and hopeless. I was sitting there hating my life and myself over a fucking party. A party I didn't even really want to go to, to see a girl I probably didn't even really like that much. And the worst of it all was that I felt like I deserved it. A guy like me is just about worthy enough for shitty parties and lukewarm romances.

Now, I've missed out on tons of stuff I've *wanted* to do. I didn't see MANOWAR with my buddy Tom before he died. I missed RUSH at the coliseum in 12th grade. I skipped Steve Buscemi showing his movie *Tree's Lounge* a few towns over from me. He grew up on Long Island and wrote and directed a movie that took place here. I even stayed home while my best buddies played their last show in their first band, SPLURGE. I missed my little brother graduating college. But miss a shitty party? Missing stuff I *didn't even want to do*? That's too fucking much. That took the last of it from me. Hope was splitsville. That's

WOLFPACK *A New Dawn Fades LP*

INEPSY *RockNRoll Babylon LP & CD*

WOLFBRIGADE *In Darkness You Feel no Regrets LP & CD*

DISFEAR *Misanthropic Generation LP*

Also : BORN DEAD ICONS *Ruins LP*, MEANWHILE *The Show Must Go On 7"*, SELFISH *Burning Sensation LP*, FROM ASHES RISE *first two lp's on CD*, HIS HERO IS GONE *The Plot Sickens CD* *Up Next :* URANUS *To This Bearer of Truth CD*, BURNING KITCHEN LP

www.FeralWard.com *2603 n.e.Sumner, Portland, Or. 97211 USA*

AVAILABLE THROUGH *Ebullition, Hardcore Holocaust, Combat Rock Industries, Stonehenge, La Vida Es Un Mus, Brickwall, Yellow Dog, Skuld, Dead Alive, Sonic Strange Music, Recordshop Base, Unsociable, Usina De Sangue, Sound Idea, Busted Heads, Gash, Trujaca Fala, Tribal War, Nikt Nic Nie Wie, etc.*

924 GILMAN ST.

Friday Dec. 12
Toys That Kill (L.A.), The Frisk, Scattered Fall, Scissorhands, Love Songs

Saturday Dec. 13
PEOPLE UNDER NO KING zine benefit
Phantom Limbs, Nigel Peppercock, Annihilation Time (L.A.),Funeral Shock

Friday Dec. 19
Brainoil, Street Trash (LA), Bury the Living (TN)
Slit Wrists (LA),Friday Night Youth Service (WA)

Saturday Dec. 20
Plan 9 (record release), Ashtray, Stigma 13, Live Ammo, Brutal Death

Friday Dec. 26
No show - fuk'n x-mas shitz! puke! kill yer parents! break shit!

Saturday Dec. 27
The Phenomenauts, The Soviettes (MN), The Stellas (OK), (No) Apologies Project (LA), The Skyflakes

Friday Jan. 2
The Enemies, Modern Machines (WI), Black Rice (Canada), S.H.A.T. , Angry for Life

Saturday Jan. 3:
Himsa (WA), To See You Broken (WA), Assailant (WA)

Friday Jan. 9th
The Boils (PA), Cranked Up (PA), Cropknox

Saturday Jan. 10
LEFT OFF THE DIAL label benefit
Scissorhands, This is My Fist, Ye Olde Buttfuck (FL), Chased and Smashed (OR)

Friday Jan. 16
The Velvet Teen, Plus Ones, Addicted to Fiction (NY), Squab (LA)

Saturday Jan. 17
Wrangler Brutes (L.A.), Jewdriver, Shemps (NY)

Saturday Jan. 24
Babyland, Drk Scrt Lv

Saturday Jan. 31
Pansy Division, Subincision, Readyville

Friday Feb. 13th
Nake Aggression, The Frisk

Saturday Feb 14th
Reality Crisis (Japan), Rotarty Beginers (Japan), Lebenden Toten (OR)

924 Gilman is an all voluneeter run punk rock club. all shows are $5 plus $2 yearly membership fee and start at 8pm unless otherwise noted.
membership meetings are the 1st and 3rd saturday of each month at 5pm. no ca$h? show up at 7pm and work the show to get in free. it's your club, what are you doing to participate?
gilman is anti-racism, sexism, homophobia and violence.

CIRIL
Hysteria Driven
THE NEW FULL LENGTH ON CD/LP

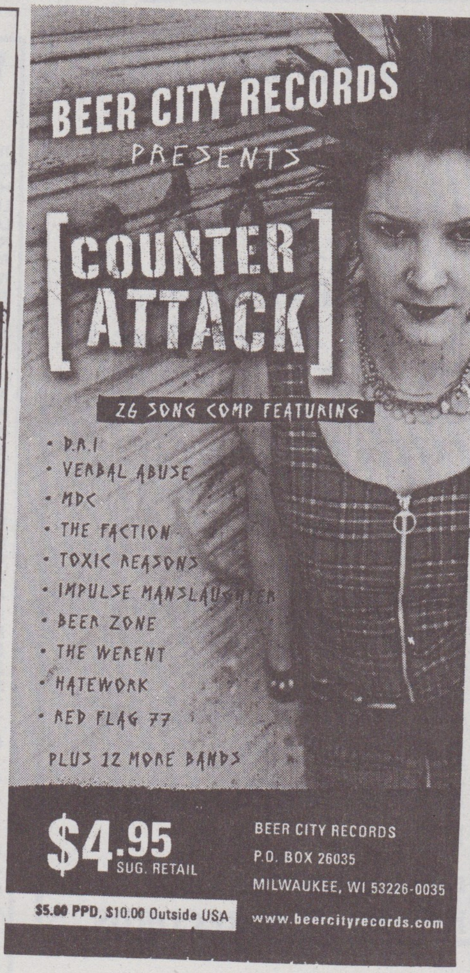
MEET THE VIRUS
THE DEBUT FULL LENGTH CD
Politics and punk by ex-members of Naked Aggression

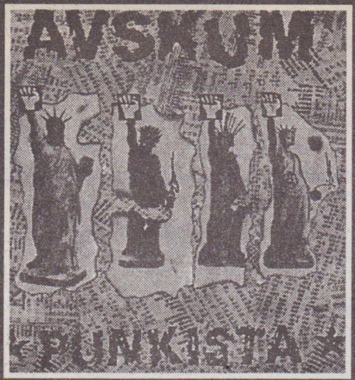
LARKIN
The Curse of Our Fathers CD
Traditional Irish political protest songs led by Brother Chad of Brother Inferior .

LIM
SNUT AS 7"
Hardcore thrash from Sweden.

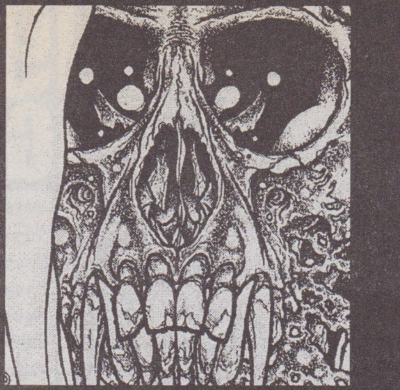
7" = $3.50 • LP = $8 • CD = $10
prices postage paid in USA
e-mail for overseas postage rates

KNOW RECORDS • P.O. BOX 90579
LONG BEACH, CA 90809
www.knowrecords.com
e-mail: knowrec@earthlink.net





AVSKUM
"Punkista" LP/CD



KYLESA
"No Ending / 100 Heat Index"
7"/CD-EP (CD-EP $6 ppd)

TOTALITAR
"Sin Egen Motstandare" LP/CD
"Ni Maste Bort!" LP/CD

INITIAL STATE
"Abort the soul" LP/CD
Finally Repressed!

PRANK

PAINTBOX " Cry of the sheeps" 7"
DAMAD "Burning Cold" Picture disc ($10 PPD)
ANTISCHISM "Antischism" 2xLP (add $2) /CD
KYLESA LP/CD
ARTIMUS PYLE "Cold Earth" 7"
CROW "Neurotic Organization' 7" EP
TOTALITAR "Klas Inte ras" 7"
GAUZE 7"
DEATHREAT 7"
WORLD BURNS TO DEATH"Human Meat " 7"
WORLD BURNS TO DEATH"Art of Self " 7"
GUYANA PUNCH LINE
"irritainment" LP/CD
AVSKUM " In the Spirit " LP/CD
DAMAD "Rise and Fall" LP/CD
write for complete catalog

LP's =$8 US/ $10 Can/Mex $14 World Postpaid
(DAMAD PICTURE DISC- $10 US/ $12 Can/Mex/ $16 World
CD's =$10 US/ $11 Can/Mex/ $12 World ppd
7"=$3.50 US/ $5 CAN/MEX/ $6 Worldppd
no checks please
Prank-P.O. Box 410892 San Francisco, CA
94141-0892 USA
www.prankrecords.com
SUNDAY MORNIN EINSTEINSUS TOUR MAY/JUNE
Direct Distribtuion/Wholesale via MordamRecordsc-
www.mordamrecords.com also try ebulliton,
Revolver, Hardcore holocaust ,etc,etc.

NAUSEA

Punk Terrorist
Anthology Vol. 1
23 Rare and Out of Print Tracks by New York's Premier Political Punk Band.

Out now
Morning Glory - *The Whole World's Watching*
The Voids - *Kill a Generation*
Street Trash - *Self-Titled*

BLACKNOISE
www.blacknoise.com

RAPID PULSE RECORDS

3 New 7" Out Now!

THE SLEAZIES-Punk RnR debut from Providence, RI
DEADLY WEAPONS-2nd 7" featuring Tina Bobbyteen
SGT. 6 ASSAULT-Unreleased tracks of fierce NYC Garage Punk!

$4 each or all for $10 ppd.
Overseas get in touch
Payable to:
Underground Medicine
P.O. Box 5075
Milford, CT 06460-1475
USA
rapidpulserecords.com
RAPID PULSE RECORDS

WRENCH ★ RECORDS

ON THE WRENCH RECORDS LABEL:

TITLE:	PRICE:
CRISPY NUTS Will 7" *(few copies only)*	£2.50
HENRY FIAT'S OPEN SORE Patmos Or Bust 7"	£2.25
LIL BUNNIES Bunnie Hole 7"	£2.00
LOUDMOUTHS / HOT ROD HONEYS Split 7"	£2.00
RANCID HELL SPAWN Gastro Boy 7" *(last few)*	£2.75
RANCID HELL SPAWN Teenage Lard 7"	£2.00
RANCID HELL SPAWN Scalpel Party CD	£6.95
SAVAGE MALIGNANT Lucky 7 7" *(last few!!)*	£2.75
SEXUAL ABOMINATIONS R'n'r Meat Hook 7"	£2.00
SUPERHELICOPTER LTD. Indicted 7"	£2.25
TRONICS What's The Hubub Bub CD	£6.95

ON OTHER LABELS:

ACCEL 4 Keep On Running 7" *(Japanese import)*	£2.95
ANGST *(Norwegian)* 4-Song EP	£2.50
ANGST *(Norwegian)* / IDORA Split 7"	£2.50
BLACKS *(Swedish)* Black Snake 7"	£2.75
BRAND NEW UNIT All For Nothing 7"	£2.50
CAPTAIN NOT RESPONSIBLE Self Pity 7"	£2.75
DANGERFIELDS / DOGSHIT SANDWICH Split 7"	£2.50
HENRY FIAT'S OPEN SORE Teenage Pretty Boy 7"	£2.75
HOSPITALS Again And Again 7"	£2.95
KAVOLCHY One In Five 7"	£2.50
MORNING SHAKES Trash Action Girl 7"	£2.95
NEW BOMB TURKS Professional Againster 7"	£2.95
PINK FUZZ Out Of This World 7"	£2.75
REAL LOSERS / POP THREAT Split 7"	£2.25
SAVAGE LUCY Dead Boys Stay Dead 7"	£2.50
SLOGGY Jalopy Music 7"	£2.50
SPIDER BABIES Dragging Me Down 7" *(Jap.import)*	£2.95
TOKYO KNIVES Smell My Ass 7"	£2.75
TV KILLERS Hired Assassins 7" *(Japanese import)*	£2.95

POSTAGE RATES FOR 7" EPs: *UK: First copy 65p, 25p each extra. Europe: £1.40 first copy, 30p each extra. USA and rest of world: £1.80 first copy, 70p each extra.*
POSTAGE RATES FOR CDs: *UK: First copy 80p, 30p each extra. Europe: £1.60 first copy, 30p each extra. USA and rest of world: £2.60 first copy, £1.40 each extra.*
UK Customers- pay by UK Cheque/P.O. payable to Wrench Records. Credit Card orders accepted by post, fax (+44 20 7700 3855) or over the internet on www.wrench.org – state your card no & expiry date.

WRENCH RECORDS, BCM BOX 4049,
LONDON WC1N 3XX, ENGLAND
Email: mail@wrench.org Web site & online catalog: www.wrench.org

what had me bawling in my car with fucking throw-up in my stomach.

What happened next honestly kind of sucks for the story, and if I were any kind of columnist or writer, I'd probably leave it out. It's just incongruous and weird. And it betrays how really upset I was. So, I'm sorry for that. But I did what I did.

I went to the fucking party. Or to her house at least. And I hung out. And then, to top it off, I slept over and pretty calmly drove myself home the next day. It was the fucking weirdest thing.

It was late and she called one last time. This time, I laid it out for her for sure. I lied with some truth. I told her I was nervous and felt weird. I didn't tell her it was about driving and panic and shit, but I told her I felt funny showing up at her house with all her friends there and not knowing anybody. I explained that I tried to get my cousin to go, but she wound up going to a bar instead.

She said her friends were almost all gone. I half-heartedly asked if she wanted to meet up at the bar my cousin was at. She said she had a couple of beers and shouldn't drive. I told her I'd probably catch up with later in the week. She said I should come over. Naw, I replied.

Then she said it. "You should come over."

It was the second time she said it. But this time it was different. I knew what the fuck she meant. I *should* come over. She was talking about making out.

"All right, I'll see you in bit," I told her. I couldn't believe I said it.

I took 5mg of Valium and hit the road. I blew the snot out of my nose and dried my eyes up best I could. I dialed up my dad and had him talk to me about bullshit as I drove there. You know, to keep my mind occupied. I had to get gas half way there, and then that was that. I was knocking on her door. It was too easy.

Kind of gross, really, when you get down to it. The prospect of my own happiness and functioning as a human being just weren't quite enough to get me over there. But the possibility of pressing up against a good-looking girl, that did it. That was *worth* it. So fucking weird. It says something about my *self*-worth too I think. Like in my head somehow I don't deserve happiness, and it was only the gravity of sexy stuff that got me there.

So now it's New Year's Eve. I had a taste of Champagne and a ceremonial Corona, but I'm straight. I'm pressed up against that same good-looking girl, but this time it's in Beaker's bathroom. He's got the apartment attached to Pauly's place. There's drunk dudes banging on the door and cracking wise, but I had a feeling it might make a good story later, so we pressed on.

So this girl's pretty fucking awesome, actually. We'd been seeing a bunch of each other in the week or so since my sleepover. She's neat and funny, and likes some OK stuff. One time at my place I woke up to her laying there, kind of sitting up. Without even looking at me she said, "You were snoring, I was going to punch you out." I thought that was pretty neat.

But finally, that night—that fucked up New Year's Eve—at about four in the morning, it kind of hit me. Sitting around waiting for people to sober up from the merriment, I kind of realized she and I weren't a big thing. It just wasn't happening for me. I liked her fine and all. But I didn't have that crazy fucking feeling. Fucking love, you know? And I could tell it wasn't heading there either. So that was that.

And I guess that was what turned it around, too. That was where I had a little respite from the big bum-out; a window into not being so fucked. I didn't have to settle for going to a party I didn't want to be at. I mean, it's awesome that I got there, but fuck 'em if I don't want to hang out. And I didn't have to stick around if I didn't want to. So the girl and me broke up.

I don't know man, maybe there's no point. Could be that this story sucks, and falls off the mark. I don't know. But I really did feel better, and I know somehow it all relates to shit and makes sense somehow.

I guess if there is a point or a moral or whatever the fuck, it's this. Tom and I will never stand side by side holding up the sign of the hammer at that MANOWAR show. My brother will never graduate college with me standing there clapping and shit. But, man, there's other awesome shit to do. And I deserve it. For all the bum out and self-loathing I go through, for a fucking second there that night I saw it. I deserve stuff. I'm not such a bad dude that I have to sit through a shitty party. I deserve to be happy and I deserve love. I am a human of worth, and I deserve love just the same as everyone else.

And that's what busted up the depression a bit. Love, motherfuckers, love!

***

My Name Is Lubrano is fucking done and looking awesome. Actually, it's a lot like the real Lubrano in that regard: done and looking awesome. It's a collection of the first 15 columns I did for *MaximumRockNRoll*. It's like 75 pages long and has all the columns plus shitty punk layouts and pictures of stuff like MANOWAR, Lubrano, Fran Drescher, Beaker, pills, MINUTEMEN, traffic, record pressing machinery, prosthetic forearms, and much more. It's available on a sliding scale price of $3-$6 ppd. directly from me at Wells Tipley, PO Box 772, East Setauket, NY, 11733 USA.

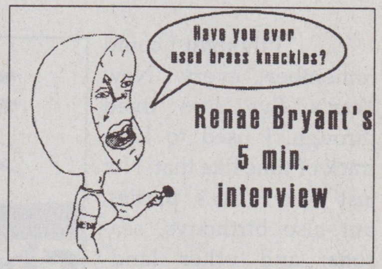
***

I'm a crumby correspondent: manowells@hotmail.com.

***

END NOTES:

1. Hey dudes, I know this one was pretty brutal and corny. Sorry about all that. Also, Shore Road is becoming a cheap literary device.
2. That AK-47 CD I mentioned a few months back is available at akfortyseven.net, and you can email those awesome dudes at info@akfortyseven.net for more information.
3. Speaking of furious dudes in ladies' stretch jeans, did I ever relay the story of the four words he said to me in my life? I'll check it out, and bust it out next month if I didn't.
4. Also, may each word I now write be a black arrow sent straight through the heart of those who play false metal (and punk).



As a part of my BA in Spanish, I took three different Latin American studies courses from Dr. Marina Pianca at UC Riverside. The first two courses were in Latin American history and blew my mind. In these courses I learned the truth about Columbus and his "gold quota." I finally learned what really happened with the Spanish Conquistadors and in the Spanish Missions. (Read *Open Veins of Latin America: Five Centuries of the Pillage of a Continent* by Eduardo Galeano.) I learned the role that the United States has

played in keeping many of the Latin American countries "third world." It was through these courses that I lost my faith in history and our government as I had learned it. It was very similar to how I felt the moment my father sat me down and told me that Santa Claus did not exist. I felt betrayed and lied to.

The third course was "Latin American Theatre." The two main texts used for the class were *Voices of Change in the Spanish American Theater*, an anthology edited and translated by William I. Oliver, and *Theatre of the Oppressed* by Augusta Boal. Boal's work heavily influenced me. To this day I consider it one of the top twenty books I have read in my lifetime. This book detailed the differences between the "dramatic" and "epic" forms of theater, as explained by Bertolt Brecht. "Dramatic" theater is the idealist form and creates catharsis and purifies the spectator. It arouses feelings and justifies society. "Epic" theatre is the Marxist form, and through the knowledge it presents, it "drives" the spectator to action. It demands decisions and reveals the faults in society. Augusto Boal said, "First, the barrier between actors and spectators is destroyed: all must act, all must be protagonists in the necessary transformation of society."

When I read this book it immediately made me think of the difference between popular music and punk rock. Pop music is dramatic and makes us feel. Punk rock reveals the faults in society, presents knowledge, and demands action. Boal describes this theater as an experiment (July, 1974). I say that punk rock is also an experiment. It has the potential to be revolutionary.

I write this column because I see people mobilizing. I see punk rock as "epic." It drives people to action, enlightens and empowers. I've heard so many "punk" bands say that they are not "political." That's bullshit. Every time you spend a dollar you make a political decision. I am so excited to see the punk rock community mobilizing and forming coalitions. So this is a column to congratulate those of you who are actively doing your part to get Bush out of office…to make a positive change. Every day I am challenging myself. It is hard. It is very easy to get caught up in the day to day demands of life. I have to stop and force myself to do my part. The hippies got loaded and dropped out. That was non-action. Non-action, ignorance, and apathy do not cause change. Punk rock has the potential to be the first form of music to cause a real social/political change.

Thanks for inspiring me. As always, you can contact me at webmistress@ontherag.net /www.ontherag.net, PO Box 251, Norco, CA 92860-0251. As a sidebar, All Or Nothing HC will be releasing our next record on Rodent Popsicle Records. I am proud to become a part of the family of bands on this small label owned by Toxic Narcotic. I think we will be a nice addition as a positive hardcore punk band to a "Five Billion People Must Die" philosophy.

I thought I could remember every New Year's Eve I've lived through. I used to keep track of time like that. Not just New Year's parties, but also birthdays, seasons, and other landmarks. I'm a sentimental sap that way. And consequently, I used to get really into the whole end-of-the-year nostalgic recap of looking back on the year and all that had happened.

I'm just as much of a sap as ever, but these days I find all of these holidays and dates coming along way before I'm ready for them. Whether you thought this last year sucked—as many I know have expressed—or not, a new year is always a chance for a new beginning. Of course, technically you could make that new start on any day of the year, which could be a fun approach. I always kinda thought those strings of lights people put around their porch and on their trees should just stay up year round, except that then we wouldn't appreciate them, and we'd take them for granted.

Anyway, with another year ending I found myself thinking back on years past and remembering the drunken parties here and there, the various shows and multiple places I've watched that ball in Times Square drop, and I can at least remember most of them, always having been one to make a big ta-do about things. But this year it all crept up on me and it felt like just another day. Fortunately it was just another day I didn't have to go to work, and just another night with a fucking rad punk show. After all my jokes about trying to recruit the punks to come to Richmond, it suddenly it seems like we're on the map again. I don't know where they are coming from—but there are punks in Richmond and lots of them, and I love it.

On December 31, Municipal Waste, Holier Than Thou, Annihilation Time, the Amoeba Men, and I Object played. I dubbed the night the "we're not in Richmond anymore, and it's fucking great" night because there were so many punks there, and it seemed like most of them were definitely not from Richmond. I found myself asking people where they were from, and for probably the first time ever (since I have lived here) I actually felt like I was back in NYC, back at the ABC NO RIO of ten years ago, while I Object played. Beer was drunk, photos were taken, pool was played, the punks celebrated, we got to watch the ball dropping on the TV, and I got a good midnight kiss from Erik. We drank more beer, and more bands played, loads of fun was had. I was so happy to be surrounded by the punks, and in Richmond no less! And for once I didn't get too hung up on thinking about what everything meant and what had happened over the past year and what had happened on all the years past and how this night had to be the most and the best of everything. I just said, fuck yeah; this is a great way to spend a night—surrounded by friends and loads of punks that have come from near and far for a good show.

The next day there was another great show in Richmond, with Zegota, 1905, and Requiem. It's been years since I've seen Zegota, apparently because they've been spread across the globe. Once again Moe said so many great things that resonated with me, the best of which was, "I want to grow old with some of you. Well, all of you." I think that probably made me touch my own graying hair and smile. The main point of the night from Zegota was how thankful they were to be surrounded by friends who they've known for the band's entire existence. 1905 made me proud of the east coast. This was a show of kids from North Carolina and DC all meeting in the happy center of Richmond. 1905 were on fire and the kids went fucking nuts. So much jumping up and down and gyrating and bouncing and clapping. This is a band that gets a whole room clapping in time and singing along. Oh man, it was rad. And Requiem, well I missed them on New Year's Day, I'm sad to say, even after I tried to get the Pittsburgh contingent to stick around just to see them. I did get to see Requiem about two weeks before, and I was just blown away. Not knowing quite what to expect from a couple ex-Catharsis members switching up instruments, as soon as they started to play, I couldn't help but just rock out and think, "Of course." Not so much an "of course they sound like this,"

'cause I really had no expectations, but more of an "of course I love them," 'cause we come from the same place and are inspired by the same things and well, sometimes things like that just makes sense. But I'm telling you; Requiem is going to be a band to reckon with, so keep your eyes and ears open.

With all of my "we're not in Richmond anymore" carrying on, I did get to thinking about how sometimes the whole idea of being from somewhere doesn't really mean anything anymore. I mean, in this day and age so many people travel so much and drive from town to town just for a show, or a weekend to see friends, and some of those people spend so much time in another place, that where home is, and where one is from, is as much about where they are at any given moment. Maybe it's just as much about where people choose to gather for shows these days, as where they are from. As the happy punk kids were all doing their huge walking circle pits on New Year's Eve, I could see the look of glee and near-bewilderment on Andrew's face, and I said to him, "Welcome to the New Richmond!" When he asked something about whether this was normal these days, in reference to the big happy circle pit, I said that it was all about Pittsburgh. The big circle pits and other antics are spreading on the east coast, 'cause while there were a few folks there from Pittsburgh, and they were holding their own for sure, this time it was not just the yinzers. Unlike in Philly at the big fest this summer, where the whole circle pit seemed to be fueled by the yinzers (that being the Pittsburgh kids), this time around I could tell it was a phenomena that caught and spread. In thinking about Philly and then back to that show on New Year's Eve, and fast forwarding to the show the next day, I realized that most shows I go to are full of people who are from somewhere else. So while in my mind Philly is the punkest place on earth right now (and it might rightly be) after the gathering of tribes this summer, and while Pittsburgh is also a punk as fuck posi town, if you were in Richmond on New Year's Eve/Day you might even think that Richmond is pretty damn cool too. And while there are great things about each place, and new energy and zaniness that spreads, ultimately I think it's about us wherever we are—when we're together, we make that place something special, and somewhere good to be.

It seems like the last handful of columns I've written end up talking about From Ashes Rise and Strike Anywhere, and I didn't think I'd get through a column with out mentioning either, but I almost did. I guess I can mention them after all, because round about the time you will be reading this, I'll likely be in Austin, Texas for SxSW specifically to see those two favorite bands of mine. And no, I'm not working for Jade Tree, they just happened to have captured two of the most different, yet most awesome and inspiring bands around. Hard to imagine driving South to Texas and the hot sun, while it's 18° outside right now. But time has a way of slipping through my fingers and I'll be there before I've even had a change to think about it, let alone about what "it all means."

Chris(tine) • PO Box 26632 • Richmond, VA 23261-6632

CrimethInc. Workers' Collective Bullet-in

Once again: welcome, psychos, sycophants, and other loyal *MRR* readers, to another CrimethInc. column! This month, in the wake of our absurd experiences with disorganized crowd dynamics in Miami at those zany anti-FTAA protests last November, we're going to hash out a little discussion of the different levels of empowerment crowds can discover, and how to push a crowd from one to the next. This text is adapted from an article ("Crowd Dynamics and the Mass Psychology of Possibility") in the forthcoming fifth issue of *Harbinger*, our free tabloid covering liberation and libertinism. If you want a copy of your own, or to distribute them in bulk, just contact us at CrimethInc. Free Stuff, PO Box 2133, Greensboro, NC 27402 USA, or burn out your brain in la-la land at www.crimethinc.com.

"A sociologist is an authority on crowds like a policeman is an authority on people." —Bill Buford, Among the Thugs

If you go to the experts to learn about crowds, you will read that they are mindless monsters: people gone mad or returned to their primitive state, animals out of control, flocks of sheep that must be properly dominated lest they become packs of wolves. The rabble want to be roused, to be hypnotized by their own brute force, and that is all there is to it. Such crowd theory gives the impression that the theorists are simply apologists for their patrons' crowd control; the analysis is all so one-dimensional, the accounts all so superior, that you'd think the closest they ever came to the subject was in peering down from the high, narrow windows of their ivory towers.

And you'd almost be right. But in fact, they too are submerged in a crowd: it is simply a bigger one, so much bigger that it is unrecognizable as one. The crowds they claim to explain are dissident microcosms of the same form; these can be identified as crowds only because they are distinct in some way from the colossal crowd that is the theorists' society. Inevitably, these smaller masses look crazed and irrational to the specialists of the status quo, because—for however brief a time—they are acting according to a dissenting sense of reality and value. So there are always at least two crowds in any equation: in the case of the mob that riots and loots a shopping district, for example, the other crowd is the one that built the shopping district, that owns the shops and organizes advertising campaigns to promote their wares, that takes it for granted that that space—not to mention life in general—is best utilized for buying and selling. The fact that this dominant crowd is also a mob of sorts, only more entrenched and institutionalized, may only be apparent from outside it—say, from the perspective of one of the looters.

Reality itself is determined by consensus—that is to say, by crowds. What is possible, what is impossible: these are decided collectively, according to what people believe to be so. The world we inhabit is not made up of mere physical or sensory facts; these raw materials gain meaning as signs, tools, customs, and so on from their social context, and the resulting forest of signs is the greater part of what we mean when we say reality. It is those social conditions that create each individual, including her choices and the values by which she makes them; but, as these conditions are themselves the result of individual decisions, they only persist because people decide to reproduce them.

Why does this happen, then, in the case of notoriously unpopular social conditions like war, pollution, miserable employment? Generally, people make choices based on what they consider to be "realistic," rather than on what they would like to happen; and what they consider realistic depends on what they believe others consider realistic—this is how the stock market works, for example. Thus, any given social order rests on a kind of mob mentality, a collective psychosis—and is by no means guaranteed to be in the best interests of those who comprise it.

When people do not recognize themselves as part of a crowd, but think of themselves only as sovereign individuals who just so

happen to speak, vote, shop, think, and feel the same way thousands or millions of others do, they tend to see reality as fixed and undisputable. This is the first kind of crowd, the most primitive kind—a crowd that lacks awareness of its own existence. This sort of crowd is no less powerful than other kinds, but the power it has rarely does anyone any good, as it is never wielded consciously. Crowds of this type are characterized by an inability to question their own assumptions and a total denial of responsibility for their actions; when eighty million televisions sets go on in unison at the end of the workday, that's an example of such a crowd in action.

The second kind of crowd is a crowd that is aware of its existence, but not its power. A good example of this is the mass of fans at a sports or entertainment event. People will go to great lengths to come together in such settings, to feel the excitement in the air when a great number share a common space and focus. Let's not be coy about this: there is something thrilling about being part of a crowd, something fundamentally pleasurable about feeling your experiences and reactions mirrored in the ones around you. The disappointment many voice at low-turnout events indicates a common awareness that it is the atmosphere generated by the mass, not the supposed main attraction, that makes such affairs interesting. Yet the members of such crowds do not think of themselves as the authors of the situations they create. It is their money, their attendance, their interest alone that make these possible, but they attribute this power to others outside themselves—the organizers, the promoters, the Rolling Stones or Atlanta Braves.

But sports fans don't always limit themselves to buying tickets, shouting chants, and filing in and out of stadiums. Sometimes they get carried away. Every promoter who brings together a great crowd in order to sell them back their own togetherness runs the risk that some of his customers will take things too far and engage in some street sports of their own—football hooliganism, for example. The usual pundits decry this as barbaric, uncivilized behavior, but it is actually more cultured, more civilized, than mere spectatorship: these are people coming up with their own activities, not just following instructions like children. Joining in large-scale street fights, provoking riots and confrontations with police—these otherwise senseless activities give the participants the opportunity to form the third kind of crowd: the crowd that is aware of its own power to determine reality. This is the crowd as protagonist, as subject rather than object; that people willingly join in such violent, unpleasant activities is not just evidence of how screwed up they are, but also of how desperate they are to experience themselves as something other than passive vessels of commerce. Small wonder such misbehavior is so contagious; once a crowd gains a sense of its ability to reinvent situations, the peanuts and popcorn—even front row seats to someone else's game—lose their luster. This is not to say that every renegade crowd is a good crowd—lynch mobs are, after all, mobs—but only to point out how, in a society based on segregation and passivity, any self-generated, self-determined group activity is seductively subversive.

All the same, a crowd that has a sense of its own power is not necessarily liberating for those who form it. As a crowd, they may be free from the domination of other crowds, but this is no guarantee that any of them are free within the crowd. Individuals who know they are powerful together aren't always aware of the part each plays in creating that power, or of how to join in deciding how it is applied.

Crowds are vulnerable to authority, to being controlled by minorities or outsiders, to the extent that each participant is unaware of how to employ her agency in the group. Conversely, a crowd is capable, durable, and likely to act in the best interests of its members to the exact degree that all within it are conscious of their own power and familiar with applying it[1]. The fourth kind of crowd, then, is the crowd made up of individuals who recognize that the crowd is nothing more than the sum of their individual choices, and make those choices accordingly. For such a group, mass activity is a chance to share selfhood with others, for people to multiply themselves by one another—not a cover under which to abdicate responsibility.

The affinity group of political activists, in which decisions are made by consensus among a group of friends who not only have developed their conception of what is meaningful together but also are in the habit of acting on it decisively, is a microcosm of such a crowd. The do-it-yourself music counterculture, in which pleasure itself is refined and redefined through collaborative experiments in aesthetics that influence and inform one another, is a somewhat larger-scale version of the same thing. In such contexts, where reality is determined consciously and collectively, one's freedom is the sum of all others' freedom, not the narrow space left over in the margins.

For those who desire this freedom, the challenge is to transform crowd dynamics. Actual throngs are excellent laboratories for studying ways to do this. In close proximity, the processes by which people read and respond to each other speed up; thanks to this feedback loop, new realities can quickly be generated in the collective psyche. This is why the mob is always maligned by the guardians of status quo: small, tight-knit crowds can be pressure cookers of social transformation. In our society, every effort is made to prevent people from coming together in masses, to prevent masses who have come together from recognizing themselves as masses, to prevent masses that recognize themselves as such from gaining a sense of their power, and to prevent those who participate in masses that have a sense of their power from recognizing their own individual part in this power. But all it takes to unleash the crowd is to name it for what it is, and engage with it; we are, after all, living in the most crowded era of human history.

A small group that behaves confidently as if they are living in a different world can call into question things everyone else takes for granted; if they take their departure far enough at the right time, they can make the impossible possible by persuading others that it is so on the strength of their own conviction. This can be done without coercion or instruction: one can demonstrate options with one's behavior that were invisible before, and others will join in if what they see is attractive to them. Thus the yearning of a very few can be taken up by a mass and become a self-fulfilling prophecy; all it takes is for a few dreamers to practice believing and desiring outside the lines while resisting the quarantine of pigeonholing, and then demonstrate those dreams and their faith in them in public.

...AND THE CROWD GOES WILD! (some assembly required)

[1] This stands in stark contrast to the military model of group participation, in which each individual is systematically broken of his sense of autonomy and independence so he can function more efficiently in a strict chain of command, with the implications that it is conformist, hierarchical unity that gives power to a group. Could it be that armies actually exist to strip power from their members, to create defenseless crowds under the pretense of defending them?

8:45 AM, New Years Eve morning, 2003.

I was on my way to work, riding the #1 subway train headed downtown. A father and his two little girls were sitting in the seats across from me. The father, a typical-looking Latino man, had short black curly hair and a mustache, and the older of the two little girls sat close beside him. To be honest, I didn't really pay much attention to them. They were very quiet and still. It was the younger child who held my attention. She was delighted to be on the train. She kept standing up and sitting back down, excited by every little thing. When we pulled into a station, there was another train visible on the opposite platform. The younger little girl peered out of the graffiti-scarred window, kneeling high up on her knees. "Dad! Look at the #5!"

Her father didn't turn around to look at the train. From my seat across from them, I could easily see through the graffiti window. (All NYC subway trains are paint-proof, but some kids still make graffiti by scratching their "tags" directly into the window with a sharp object.) I could see that it was just a typical train; there was no need for anyone to turn around to look at it. But the little girl was electrified. The #1 and #5 trains pulled out of the station simultaneously. The visual effect of both trains moving at roughly the same speed seemed to thrill the girl even more. She could hardly contain her excitement. "Whoa! Look, Dad…I can't believe it!"

The father turned to look, not at the train, but at his daughter's face. He put his finger to his mouth in a "shushing" manner. I suppose he was trying to be considerate of the other passengers, but to tell the truth, it seemed to me that almost everybody on the train was charmed by the innocent exuberance of this totally sweet little cutie pie.

Then the little girl said, "Dad! We're close to the Twin Towers now."

Twin Towers, I thought to myself, Boy, I haven't heard *that* phrase in a while. There haven't been any Twin Towers at the hole that is the site of the former World Trade Center for two years now. Nowadays, when most people refer to it, they usually say "World Trade Center" or "9/11," and they speak of it in the past tense.

The father spoke for the first time and said, "Yes, we're going to remember mommy."

Then the father remained quiet. The silent older child continued to sit motionless beside him and the excited younger child continued to peer out the window as if every object she could make out in the darkened subway tunnel was some new undiscovered wonder.

Whereas before everyone was looking at this happy little girl, now everyone averted their eyes...including me. When I got off the train I felt very choked up. I could feel myself fighting back tears as I passed through the turnstile.

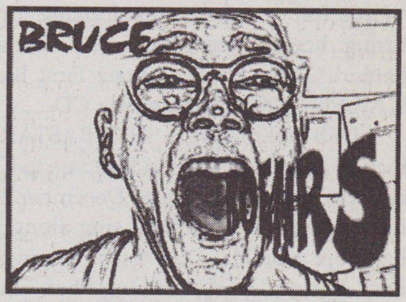
I did not cry, but I bitterly said to myself, "Happy New Year."

I will never forget.

I will never forget that ever since Bush took office, we've had terrorism, fear, war, paranoia, anthrax letters, phony intelligence passed off as fact, vindictive harassment of critics, deception, mass destruction, and mass death, while kings of finance and corporate conglomerates rake in obscene amounts of cash. Yeah, supposedly we're in a "recovery" right now. A "recovery" based upon stock prices going up while joblessness increases. Sure, the ultra-rich would call that a "recovery." Whenever the rich get richer and the poor get poorer they call that "prosperity." Reaganism all over again. War is money. Fighting terrorism is an excuse for new industry. "Are you prepared for the next terrorist attack? Let me tell you more about our product." Meanwhile the remnants of a family visit a hole in the ground to "remember mommy."

My one hope for 2004 is that this is the final year of the Bush regime.

The Glory it Once Was



Rodent Popsicle Records has a rocking split EP for you punks! TOMMY AND THE TERRORS from Boston, Massachusetts share the EP with the WHISKEY REBELS from Sacramento, California. TOMMY AND TERRORS lead off with "Pull the Plug," from their Rodent Popsicle LP, *13 the Hard Way*. This song has good lyrics about the changing dynamics in two people's relationship. Read on: "I'd trade a million dollars to know when you got old / I'd trade this all with no regret to forget 16 years old / When true till death was your dying breath / You said fuck it all to me / So much romance never had a chance / Should have been easy to see / Were you a fake or just a snake / It's easy to believe / It's hard to come maybe for some / For me it's hard to leave / When all those songs of brotherhood / All quickly fade away / When dancing hard and singing loud / Like you have passed away / Catch 22 people like you / They call it growing up / And it's too bad that your passing fad / Is more like giving up / No wolfpack no brotherhood / No kids will have their say / And just like all the clubs in town / You have passed away." This is good shit! Next up TOMMY AND THE TERRORS play "Lot 11," about their beloved New England Patriots football team.

Side two of this "hella wicked" EP presents two WHISKEY REBELS tunes: "Element of Surprise," about the attack of 9-11-2001 and "Ward of the State," about growing up in foster care. Read the lyrics to "Ward of the State": "Hard knock life / Sacrifice / Ghetto lies and endless strife / Born to the system / Way too young / One parent not fit / The other one gone / Home to home, on your own / Family left you all alone / A victim of your circumstance / In this corrupt society / Ward of the state / Born to the ghetto life second rate / Ward of the state / Welfare lines section eight / Two young girls / Fight for theirs / Against the world / Against all odds / When the world take a dive / You gotta survive / Take what's yours / And not get used / So you beg borrow and steal / And you fight for every meal / Group homes, alleyways, foster care / If it was you how would you feel / Runaway."

Australia's NAILED DOWN have a screaming new CD for you punks! The new First Blood label CD is called *Resurrection* and this fucker contains some of the predictable brutal hardcore that NAILED DOWN specialize in. In addition to their tough music, NAILED DOWN hurls some strong lyrics your way. Check out "Fool": "Eat some shit, sport a grin / If I don't fit your mould / I've committed some sin / Follow the flock and be a

sheep / Clothes may be different / But the same old bullshit / Sends me to sleep / Think you're so alternative / To me you're just an "average Joe" / You're a third rate retard / As far as retards go / Oh fool / I don't give a fuck / About your blue hair / We just wonder / If there's anything under there / Alterno celebrities / Sporting the latest fashion trends / Still playing the same old shit / Dumb bitches and macho men / Pick any scene and conditioning still sticks / A bunch of losers, a bunch of pricks." Those are pretty biting commentaries. The harsh judgments continue in "Negative Circle": "I think you enjoy / Self made misery / No desire to escape / No desire to break free / Just looking for that attention / Just looking for that pity / Drawing others closer / Into your web / A poisoned mouth / Words full of regret / Just looking for that attention / Roll the losing dice / Once more time / One step forward / Two steps behind." Very good! Contact First Blood Records for the new NAILED DOWN *Resurrection* CD.

DSB (DEFIANCE SHIT BASTARD) has a kick ass seven inch available for you on Partners in Crime Records. This material was recorded between December 2002 and March 2003. This record has some melodic sing-along parts and some shouted hardcore assaults. DSB thrash through "Foolish Game," "Call Back Myself," and "Warning Shot." Fucking excellent! Write to Partners in Crime Records, PO Box 11787, Portland, OR 97211.

DISAPPEAR comes screaming into your brainpan with their new EP *Powerload*. This fucker starts off brute-like with the title cut *Powerload*—Yes! Fucking awesome! Turn this record over and you get more of the same harsh treatment with "The Age of Conflict" and "Med en Halsning Fran Helvetet." Fuck yes! Read some of the words to "Powerload": "Now unleashed upon mankind—the final curse / The mother of all wars now scorching the earth / Flags shall burn—borders will perish / Knee-deep in desperation and anguish / So give me... / Give me one last shot of your powerload / It's not a trend—it's an overdose / Give me one last shot of your powerload / One last shot... / Genocide angels preparing for war / The final days—in the shadow of horns / Desolate landscapes—the end complete / We sit back and watch as the earth it bleeds / So give me..."

This material will appear on the upcoming *Misanthropic Generation* CD on Relapse Records and as a vinyl LP by Yannick's Feral Ward Records. For your *Powerload* EP contact Throne Records, PO Box 8035, 33200 Gijon, Spain, www.thronerecords.com.

Marko of Amsterdam, Holland's punk band VITAMIN X brings you a new CD from his streetpunk / Oi outfit HEROES & ZEROS, and its quite good! This is more of the well-honed, guitar-oriented, loud, shouted, punk rock that you expect from this seasoned bunch of punks. The HEROES & ZEROS CD *Wake Up Call* sprinkles in good choruses and the occasional trumpet or saxophone part. Most of the songs move along at a brisk pace and the up-front mix of the guitar helps to punctuate the song. The lyrics are well thought out and intelligent. Read the lyrics to "The Blood" and "Ghetto Anthem."

"The Blood": "The blood is shed / The guilty are free and they are armed / If you won't learn, then it's our turn / Unite and fight and make 'em burn / It's been said before, but said is not done / We're struck with the system ruled by gun / If you decide to join the fight / To organize, end this endless night / We know the stakes, they call the price / The price is blood of those who fight them / The blood is shed / The guilty are free and they are armed / Democracy is a fucking joke / Nobody chose the rich who hold / Big companies who decide for us / To bomb the poorest of the world / And so we say: Not in our name / They say: Wait four years and vote again / Call it a day, unite and fight / But they send blue dogs who wanna bite."

"Ghetto Anthem": "Kill a man, kill a man on the street / Nothing police will do / You know it's true / If you live in the ghetto / Some say, ghettos don't exist / But in every city in the world / Kids can't be crying long / And they are dying young / It's not a movie / A fucking gangster movie / It's a reality of ghettos today / So simple to kill a man / Kill a man on the street / Nothing police will do / They pay the price now / Some say, ghettos don't exist / But in every city in the world / Kids can't be crying long / And they are dying young."

This CD is a collection of entertaining punk / Oi / ska melodies. For your copy of *Wake Up Call*, write to KOB Records, Via N. Cantarane 63 / c, 37129 Verona, Italy; kob@bbk.org. Or Mad Butcher Records, Kurze Geismarstr. 6, D-37073 Gottingen; madbutcher@pader-online.de; www.madbutcher.de.

Yes! ADOLF AND THE PISS ARTISTS came to California and stood the state on its ear! The one show held in the Bay Area was at Kimo's Bar in San Francisco, and the BOILS and the REDUCERS SF helped push the whole project to a really festive outcome—great fun!

The next night the mighty TEMPLARS from New York City added to the excitement! The ANGEL CITY OUTCASTS provided support in Pomona and Los Angeles. RAT CITY RIOT put on a brilliant show! Watch for these skinheads to do some dramatic things in the future.

The esteemed TOUGHSKINS provided good skinhead music on the third night. Have a look at some of the set lists. TEMPLARS: "Skins and Punks," "Victim," "War on the Streets," Make Your Mark," "Templars," "My Revenge," "You Decide," "These Four Walls," "Land of the Morning Calm," "The Glory It Once Was," and "New York" Great!

ADOLF AND THE PISS ARTISTS are finally getting the respect that they deserve. Read the words to their great song "This is Your Law": "This is your law, and it's fueled by hate / Unequal justice at the hands of the state / You said we could trust in you, because this is your law / Some kids in a brawl, you're always round / You're ready to beat some punks to the ground / But where are you when a woman screams rape / An innocent victim, you're always too late / There is no justice at the ends of their guns / There is no justice at the hands of scum / There is no justice on our city streets / There is no justice for you and me." Here is a partial set list for the ADOLF AND THE PISS ARTISTS sets: "This is Your Law," "I'm A Patient Man," "Sonic Reducer" (by the DEAD BOYS); "Push," "We Don't Pose," "Lights Out," "Terminators," "Vote for Who," "All We Ever Wanted" and their theme song "Adolf and the Piss Artists." Very Good Set!!!

TOUGHSKINS set list: "We are the Toughskins," "I Know You," "School of Hard Knocks," "Take the Pain," "Strike," "Payback," "Mike Rock," "Curse of the Drinking Classes," "Bartender," "Fashion Slave" and "Chosen Ones."

A great three-night stand! ADOLF AND THE PISS ARTISTS won over the California skins and punks!!! Thanks to all the bands involved and Boom and Joe for promotional help.

Good news for you Confederacy of Scum followers! Leslie and Larry from Steel Cage Records in Philadelphia, Pennsylvania have released *Antiseen—Destructo Maximus*. This is a magnificent 268-page overview of the first twenty years of the brutal machine that we call ANTiSEEN. This handsome 8.5 x 11 volume has a classy black leatherette cover with fancy silver foil stamping. This a major accomplishment for Steel Cage—

a true labor of love! *Antiseen—Destructo Maximus* contains interviews, press, reviews, over thirty pages of color and black and white photos, and much more. Contents include interviews with band members present and past (conducted specifically for the book); press the band has garnished over the years, both positive and negative (including interviews, features, reviews, tour diaries, a foreign press section, and more); 36 pages of photos (20 color, 16 B&W), many previously unpublished "testimonials" from the band's fans; a career-spanning flyer / poster gallery; lyrics for all original ANTiSEEN songs; and a complete discography with color artwork. This book is not a memorial to a band that no longer exists—ANTiSEEN is currently working on their 13th studio record, *Bad Will Ambassadors* (due out on TKO Records in 2004), as well as preparing the DVD release of their ceremonious 20th anniversary show (also due out on TKO in 2004) and the re-release of their long out-of-print live *Son of a Bitch* CD (due out on Steel Cage Records in 2004). The band continues to tour regularly and very well might be playing in a town near you soon. For your copy of *Antiseen—Destructo Maximus*, contact Steel Cage Books / Steel Cage Records, PO Box 29247, Philadelphia, PA 19125, www.antiseen.com, www.steelcagerecords.com or www.tkorecords.com.

Till next month,
See you at the bar.

So what's the deal with kids and cursing anyway? Up until now, we haven't curbed the use of our expletives around our almost four-year-old daughter. Once she became old enough to pick up on the extra emotive quality of the f-word and use it in her own expressive language, I wasn't taken aback in the least.

At first, there were two specific instances in which she'd use it consistently and correctly. When she'd stub her toe, it was always met with a hearty, "Fuck!" And when traffic was bad and the other drivers were worse, she'd astutely observe, "You fucker!" How could I possibly be taken aback when she sounded exactly like me when I stub my toe or when traffic sucks? I don't have a degree in language acquisition, but I do know that kids learn their formative language skills by copying. So was I proud to hear that my girl was mastering a language skill of using words correctly in their appropriate context? Yes. And did I also find humor in it? Of course, although I will admit to stifling my giggles because I didn't want to give away the f-word's taboo status.

When she began picking up on the f-word's power to raise eyebrows, we tried to explain simply that in our house there are no bad words, but depending on how it's used, it could hurt someone's feelings. And that some people don't like to hear kids say those words at all. We then gave her two simple examples of whose feelings would be hurt if they heard her say those words at all, her grandparents and her preschool teacher.

So here's the dilemma. She's smart and sensitive enough to use the words correctly and uses them around us like we do, as adjectives and expletives rather than insults. But her preschool-innocent self just doesn't get why certain people get all riled up when they hear them come out of her little girl mouth. And since her daddy and I don't get it either, we've created more than one awkward situation where we feel like we've set her up to receive mixed messages about using these words.

What happened two weeks ago while home for the holidays is what got me started thinking about my cursing kid dilemma. We were all hanging out in my parents' living room and my girl heard someone say something along the lines of, "What's this fuckin' thing?" She blurted, "Hey! Fuckin's not nice!" My dad immediately yelled at her for having said the f-word. She told him she was only copying what someone had said so she could tell them it wasn't nice. He then, still with his stern voice raised, told her she was not allowed to say that word at all. I attempted to come to her defense, to make it clear to my family how we've explained "bad" words to her and how we do not punish or even make special note of her mimicry, but I was cut off and treated like a child also. The voice of authority spoke and again my girl was told she's "not allowed to say that." She burst into tears and I carried her away from the situation.

As I walked into the next room, I heard my partner step up to the heroic plate and tell my family that he'd rather our girl hear and mimic meaningless cursing than the sexist bullshit that's always present at the dinner table at family gatherings. (Just the night before our girl had heard what "joking" grandpa would "like to do" to her favorite character, The Little Mermaid.)

That was the end of that, but my mind reeled with the responsibility of my girl's hurt feelings and confusion. Hell, I was also confused and still am about what exactly is the big taboo with kids cursing.

I've heard a few other parents reason that cursing is a reflection of poor values. I've then asked, "Exactly what poor values are reflected?" On two occasions, I was met with a blank stare that asked back, "You don't *know*?" So really the only thing I can come up with is that I am overlooking the value of authority. The authority that commands, "Do as I say, not as I do." The authority that reinforces a child's position in society—"Because I am the adult and you are the child."

So if it is simply an issue of values, how in the hell are we going to explain that to our girl? Values are a concept that will likely escape her youthful comprehension for years to come. How are we going to rightfully avoid setting up our girl for any more mixed messages that lead to more confusion that causes hurt feelings?

We hadn't made any headway in figuring this all out when a few days later, it happened again. At a pizza counter, a woman came in with some choice words slipping out of her mouth. Upon seeing my girl, she apologized and said she wouldn't have cursed if she had seen my daughter. My partner told the woman that it was OK, that our girl says those words too. The woman was aghast and reprimanded him, with a snarly voice: "Little girls should *not* say those dirty words." Whatever, lady; you just did, and illegitimate authority parenting is not the way we do things.

So far, the only thing we've come up with to help our girl avoid more incidents with uptight hypocrites is this: Since kids saying bad words really upsets some people, let's all try to not say them. To us, that resolution sounds simple enough for our preschooler even if it is a lame kowtow for us.

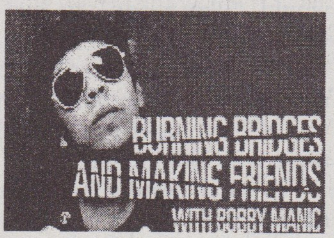
The results so far have been nothing short of annoying. Nothing's changed and it's become a silly game. Now, even if our girl hears the word "stupid," she's programmed herself to correct the perpetrator, "Stupid's not nice!" Argh! For how long will we be stuck in this re-run of a not really funny sitcom episode?

How long will it be before she truly masters when not to curse at all as to avoid valueless authority reprimand? How old will she be when she feels free enough to explicatively express herself with conviction to the uptight authoritarian hypocrites?

If she's anything like our good friend's daughter, it won't be that long. Our friend's daughter was still in elementary school when she called her teacher a bitch. When our friend was called to come to school for a conference about the incident, he started the conference himself by asking what had happened. When the principal finished recounting the events, all he said was, "At our house, there are no bad words, if they are used appropriately. Sounds to me like the teacher was being a bitch."

Now that's some punkassparenting I'm going to mimic...

Punkparents, get in touch. yardwideyarns @hotmail.com. Sorry, had to close the Gainesville PO Box and my application to get one here in Hollywood hasn't gone through yet.



Boy, am I inconsistent or what? Honestly, I had a column for last month. It wasn't a record-related column and came out as a personal column, so at the last minute I decided to pull it out. I'd rather give you guys what you want or make you go without. I'm sorry, but that's just the kinda guy I am. The good news is, since I didn't cover any of the records I had ready last month, I got double the goodies for you. Sit back, get comfy, and balance the checkbook, because we're going shopping! Under all of the records I have been meaning to get around to listening to has sat the TEENAGE HARLETS' *Some Kinda Girl* 7" LP. Yes, you heard me: 7" LP. 13 friggin' songs! Can your band cram that many hits on a 45? No! Fans of the early MAKERS and STITCHES pick this bad boy up. This is right up your alley. It's raw, frantic and as the perfect combination of skinny ties and striped socks. Collector nerds buck up because there are four different covers (one featuring each member's lovely ladyfriend). www.teenageharlets.com

You'd think I'd be tired of sounding like a jackass by now, but here I go again. So last time I wrote about all incredible releases Lollipop Records sent me but I forgot to mention one of my favorites; KEVIN K & THE REAL KOOL KATS *Kiss of Death* LP. Fan-friggin'-tastic! It's got the wussed-out power pop / bubblegum hooks I need, but it's got a very dark and fucked-up feel to it as well. It's like really sweet-tasting cough syrup. And you know I like the cough syrup. At times it reminds me of the ROMANTICS, and at others it reminds me of JOHNNY THUNDERS co-writing with NIKKI CORVETTE and Peter James (no cap-lock for you, Pete James!) Kevin has this way of pulling out a cliché but turning it into something neat before you can groan. That's a certain kinda charm right there. Not many people can get away with a song full of RAMONES references and still making it a listenable tribute. Oh, believe me I know. Fans of STIV BATORS's solo work and the JOEY RAMONE solo album need to pick this up.

Those more-than-friendly Frenchmen also sent me a copy of the new BRIEFS single they just pressed. The concept is nothing short of brilliant marketing, and I must give all parties involved their proper respects. All right, check this out; so the Briefs are all popular and everyone loves them, their early singles are fetching a pretty penny on E-Bay, and completists are gobbling everything up as soon as it's released. So what better way to appease everyone's inner collector nerd than to make a limited pressing 7" available from a small French label, and put it on red wax? Hmmm, something's missing... I know! How about you give the 7" a theme (a shtick, if you will); the Briefs covering five songs by five bands...all with the word "kill" in the title! And here you have it folks: *The Joy of Killing* EP. Brilliant. I can hear you stuffing wads of cash into an envelope right now as you read this. Just to further entice your appetites, I'll let you know which five bands they cover: the ANGRY SAMOANS, PANICS, DAMNED, DEADBEATS, and ALBERTOS Y LOS TRIOS PARANOIAS, but you're gonna have to guess which songs they do.

Hey, I like the rock and the roll as much as the next guy, but JERRY & THE SPIDER GANG turn their rock-attude up to 11 on their new LP *Exile on Mainstream* (which gets my award for best-named album of the year). It's got enough guitar crunch to rattle my teeth loose. Fans of TURBONEGRO and the NEW BOMB TURKS need to check this out. Me, I still need to work my way up to the grownup table and take small doses at time. Otherwise I might end up hurting myself. Check out www.chez.com/lollipoprecords for more info on those last three releases.

Ever wonder what happened to *MRR*'s missing shitworker Raymundo? He's been hiding out in the motherfucking RADIO REELERS! I guess writing about shitty bands got to be too much for him so he quit the zine to find himself and wound up in San Francisco's hard rockin power (drinking) combo. Deadbeat Records just sent me a copy of their new album "Shakin' At the Party!" and boy do it rock. These guys wear their influences on their rolled-up sleeves; DEVIL DOGS, RADIO BIRDMAN, SAINTS, PAGANS—it's all there. Between the Teenage Harlets and the Reelers, the Bay Area isn't going to be experiencing a rock'n roll drought any time soon.

Not that I'm complaining, but I'm getting a lot of big rock records these days. Hailing from the City of Sin, the BLACK JETS are Vegas's bad boys. They do the lo-fi thing and they do it well. "Bleed Me" captures a lot of the attitude and snarl of the REATARDS and the hooks of SUPERCHARGER, and that's OK with me. Deadbeat Records did a fine job with this one.

Even as a grownup I can't be as cool as all of those middle school rock'n'rollers the DISKORDS and SAVAGE LUCY. The DISKORDS have a new album and 7" out which I haven't been able to find anywhere (or scam free copies of) but Savage Lucy and Squirrel Records sent me a copy of their new single, *Dead Boys Stay Dead*. Four tracks of raw X-RAY SPEX (minus the sax), SLITS (minus any artistic ambitions), and maybe even REZILLOS (minus the boys)-influenced punk-fucking-rock. They recorded in their practice space (a tool shed or tree house, I forget) and it's fucking raw. It sounds like they put a hand-held tape recorder in the middle of the ring and just let 'er rip. When I was their age (ten years ago) I was trying to sound like Dr. Frank and reading *X-Men*, (and now here I am all grown up ...reading *X-Men* and still trying to sound like Dr. Frank. Crap.) Kids are growing up way too fast these days. Sigh! Email squirrelrecords@hotmail.com if you wanna find out how to get your copy.

When I was a freshman in high school, *Rocky Horror*

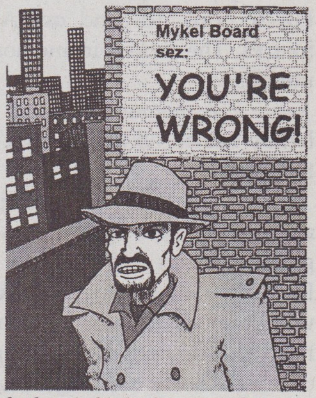
Picture Show was probably the most important thing in the world to me and my group of drama queen friends. For a small period in my life, it meant a lot to me. When I heard my friends the SECRETIONS had been asked to be on a *Rocky* tribute comp, I was wary. The actual soundtrack is pretty hard to top and most punk bands would probably butcher the songs. Then they rattled off some of the names that might be involved and my suspicions were a little more at ease. The comp ended up getting put on hold and switching labels, and some bands dropped off. I figured that was the end of that project and forgot about it entirely... then I heard Springman Records was going to put it out. Suddenly my bowels were ready to void. It's not that don't respect what they're doing, and it's not that I hate all of their bands (anymore), it's just that the label fucking bugs the hell out of me. Maybe it's because they're from Cupertino—I dunno, but ever since I came to *MRR* and was forced to review their material, I have hated that label with a passion. It's always been a minor league Fat Wreck to me. Warped Tour in training. So, anyway, needless to say, I wasn't too excited about the comp. Then I heard the PHENOMENAUTS and GROOVIE GHOULIES (recent Springman signees) were going to contribute, as well as PANSY DIVISION. Four bands that I actually like and felt fairly comfortable with in terms of competently pulling off their covers. When the comp actually came out, I buckled down and listened... it's not that bad. There are some really bad songs, some really good songs, and a few surprises (the biggest surprise being that I liked the ALKALINE TRIO and APOCALYPSE HOBOKEN songs). They grabbed some big names for this project; ME FIRST AND THE GIMMIE GIMMIES, Alkaline Trio, ATARIS, SWINGIN' UTTERS, Pansy Division, the Ghoulies, some bands I had never heard of, and a few middle-of-the-road bands that have been around forever but have never achieved a large amount of success. Anyway, a lot of the songs are listenable, but my favorites are the few that sound like the original versions and two or three by bands that I already like, and that bring their unique trademark touches and make the songs sound like their own tunes. Most of this comes across like bad punk covers of old songs (i.e., sounds like the Gimmie Gimmies). Some of you may like it, some of you might not—personally I'm still pretty torn.

My new upstairs neighbors, the RIFF RANDALS, just recorded a brand new demo with Jeff "Wolly Bully" Melendez, and it sounds great. The band is really coming into its own these days. They went from being a bunch of girls talking dirty and acting tough, to being tough and acting dirty. The guitars sound great and powerful, the whole band sounds fab, but the real clincher is how great frontwoman Lory sounds. I dunno what Jeff did, but her voice sounds a lot better than on previous releases. The album is set to be recorded and produced by Chris Woodhouse (Sacramento's very own producer extraordinaire) and should be out this summer. If you wanna get in touch with them, their address is the same as mine. My address is still 2930 33rd St., Apt C, Sacramento, CA 95817. C'mon, send me some stuff. Y'know you wanna...

Usually, I have more to say here... The HELPER MONKEYS played me a copy of their upcoming album, *No Release,* and let me tell you right now, anyone who's sick of run-of-the-mill, generic pop punk, do yourselves a favor and check them out. These guys are one of Sacramento's best-kept secrets; they pack the snarl of Blag Dahlia and the poppier DWARVES and the hooks of early GREEN DAY. I can't wait for this record to come out. What's more is Sacramento scene-icon Jay Onyskin is going to put it out! For those of you who are unaware of or totally oblivious about Sac history, Jay was one of the guys who helped make venues punk friendly. He'd book little nobody bands, make sure they didn't get screwed over and was generally a positive force behind many of the Loft bands (in some degree or another). It's pretty touching to see old guys like Jay lend a hand to the kids who were just babies when this whole scene started. Check out www.thehelpermonkeys.com for more info.

X-Men, Spiderman and the HORNY MORMONS retrospective CD—that's what I walked out of World's Best Comics with this week. The incredibly well-stalked Hut o' Geekdom has been more than just a comic shop for a lot of Sacramento-ites. It's owned by Dave Downy (the cross-dressing former frontman of POUNDED CLOWN and the LIZARDS, and member of the Star Trek themed NO KILL I) and run by Jay from the Helper Monkeys, his girlfriend Kristy, and Jay whenever he's in town. Jay has rounded up all of the Horny Mormons material and slapped them on one CD for your listening pleasure. Fans of the BANANAS will gobble this up.

Last item of business is a reissue of the QUICK's *In Tune With Our Times* single. Do you like wussy LA power pop? You like that tune the DICKIES made famous, "Pretty Please Me"? Then get this. These guys wrote that song. They practically wrote the book on LA power pop while they were at it. Anyone who enjoys this column needs to find this record. Get in touch with the Dionysus empire and fork out that cash. It's well worth the $4-$5 you will spend. I never spend money on new records, but I shelled out green for this bad boy. I actually paid for it. That's how good this record is. And while we're on the subject of Sacramento bands, the KNOCKOFFS, MALLRATS and Riff Randals all played a kickass show at the Capitol Garage on New Year's Eve. I had a fucking blast. It's rumored that the Knockoffs and Mallrats will both be releasing new material this year. Let's keep our fingers crossed, because the world needs more records from those two bands. Stay tuned and I'll keep you updated.



To live meaningfully, man must be interested and invested in more than just objects. He must have games he finds worth playing. —Thomas Szasz

Give the gift of entertainment (expires after 24 months of non-use) —Blockbuster giftcard

I'm naked, squatting on the floor in a catcher's position. Between my feet is a little shaving mirror. It perfectly reflects my asshole. A little brown flower, with rows of muscles radiating to the hairy skin around it. If I push, I can puff it out, like a puckering mouth. I don't want to shit on the floor, but if I strain enough, a tiny tail of excrement just peeps out from the center of the hole. Relax. It sucks right up inside. Push again. The brown peeps out. Relax, it disappears. I do it again and again, watching in delight as I push and pull the wannabe turd partly out and then back into my body. Yowee, is this fun.

I love playing with my asshole. You should too. I mean with *your* asshole, though you're welcome to mine. In any case, it's a toy everyone has. And it's fun.

I love play in general. There should be more of it in the world. We don't play enough. We work hard to get enough money to play. Then we're too tired to play. What happened to just plain play?

"Don't play with yourself!" Every American boy adjusting himself has heard that from Mom or Dad. Play is bad.

There are cultures in Africa and Mongolia where life is hard, but people play... only play. They don't go off to work then come home and go bowling. There is no difference between their daily lives and their playtime. When they go into the countryside to tend to their animals, they joke, throw feces, wrestle, play. They have no concept of work. They need to do things to live, but they don't *work* at those things. They play.

In South America and Southern Europe, people have the idea of work. Still, it isn't the all-consuming focus it is in the US. They go on month-long vacations. They take daily two-hour siestas. Stores open when the owners feel like opening them, not when the clock strikes nine.

Those countries are "unproductive," say American pundits, who recoil at the idea of a government-mandated four-week vacation. I say, productive, shmoductive. Who needs it?

"Efficiency!" shout the pundits. "If we're efficient, we can have more jobs and lower prices for everyone."

"BFD," I answer. "Lower prices only encourage people to buy more stuff they don't need. And more jobs? For what? So people can have money to buy more stuff they don't need??"

During the 90s there was an idiotic bumper sticker that said, *He who dies with the most toys, wins.* Retard school thinking! If you have the toys and don't play with them, what good are they? If they gather dust in the corner, while you work a 60-hour week to buy the next toy, is that winning? Which is better: to have one toy you play with all the time or have a thousand toys you've never looked at? Maybe you can sell 'em on eBay.

Switch scenes. I walk down lower Broadway on the way home from the subway. There's a software shop, Electronic Boutique, that I wanna stop at. I need a memory manager. My old Pentium 1 desktop is having a tough time doing anything after my porno downloads. I try to write. To manage my checking account. To send out ARTLESS CDs. But the computer freezes. The locked-in memories of the porno still gum up its innards.

A memory manager would let me clean out the refuse left by turned-off programs. I'd get more space to do the important stuff.

Ah, here we are. I'll just go inside... What the fuck? It's all games! Gameboy games. Xbox games. PC games. Mac games. Mario. Super Mario. Mario Kart. Mario Does Dallas. Joysticks. Gloves. Goggles. Game Magazines. Crap. Stuff I never use. Free cell (53 wins in a row). That's all the games I need. I need tools to help me do things, not games.

"Sorry sir," says the pudgy teen behind the counter. "We don't have utility software anymore. There's no demand. Try *Staples.*"

Boy am I pissed. A wonderful device like a computer. All people do with it is play games.

Wait a second. Something is wrong here. I complain about work. How people should spend more time playing. Then I complain that my computer software store has turned into a game store. That doesn't make sense. I should be applauding the change. Computers can be for work or for play. Isn't it better if they're for play?

Logically, that's right, but somehow it still feels bad to me. $50 for a game? $50 to play? There's got to be something wrong with that. But what? Isn't paying $50 to play better than paying $50 to work?

It's my computer that solves the dilemma. The same machine that caused it. I'm on eBay, selling my old DEAD BOYS photos. I have to choose among hundreds of different categories and sub-categories. At the top level there is no listing for music. Where can I list my pictures?

Maybe if I look for THE CLASH, I can see where to put punk stuff. There it is. Under *Entertainment.*

BOING!

That's the problem. It's the difference between play and entertainment.

Is The Clash's "White Riot" entertainment? Like Sarah McLachlan? Like Rod Stewart? Is "Let's Lynch the Landlord" in the same class as "White Christmas?" Jesuz fuckin' Christ! Something is wrong.

What the hell is entertainment anyway? Is it anything that's not work? Is driving entertainment? How about going to the gym?

I spend $90 a month to join a gym. There, I slide my feet on fake skis while pushing fake poles to artificially increase my heartbeat. I do this listening to punk rock CDs to take my mind off the fact that I hate exercising. Is that entertainment? Maybe. Is it play? No fuckin' way!

I look at the faces of guys on the basketball court, or in those tiny squash cages. That is not play. I was having more fun looking at my asshole. Maybe it's entertainment though.

Like the Supreme Court justices said about pornography, "I may not be able to define it, but I know it when I see it."

The trouble is I *want* to define it. I want to know the difference between play and entertainment. Entertainment seems sleazy to me. Something expensive and wasteful. While play... well, play seems like fun. Who plays?

Skateboarders play, usually. Sometimes, some of them become so obsessed with equipment or clothes or competition that the spirit of play skids out from under them like an errant skateboard. Then it's not play.

Nintendo or Xbox or Playstation people do not play. They are entertained. They pay big money to enter a world different from their own. A world of aliens or gangsters or Marios. They leave their surroundings and enter a fantasy... not even one of their own making. And therein lies the difference between play and entertainment.

Play is something you do in this world. It's something that is here and now. Something without a goal, but with a process. If all work and no play makes Jack a dull boy, what does all play and no work do? Make him a genius?

Entertainment is different. Entertainment is expensive. It is separate from your body. It requires equipment. It takes place in another world. Its purpose is not to let you enjoy your life, but to help you leave it. It's a ticket to a retreat. It's escape from your reality. It's even an escape from your own fantasy—into the fantasy of a professional. Seeking entertainment means your life is something to escape from.

Am I speaking from my anal mouth? Don't I *enjoy* Chinese kung fu movies which have as little to do with reality as *Grand Theft Auto?* I like reading. J.G. Ballard's world is *not* real. He's created worlds of too much water, or not enough. Flying people, or those helpless in skyscraper wars. Are these escapes really so bad?

Maybe entertainment itself is not the problem. It's the *need* for entertainment that is the problem. Our lives are so poor, so boring, painful, useless, we have to leave them for strange

worlds of little pixel guys with mustaches. That's the real problem.

In a perfect world, there'd be no entertainment. As it is, we all need some kind of escape. We are, after all, trapped in a life that has more bad than good, more boring than thrilling. Some of us are more trapped than others, but unless you're in Mongolia or Africa...and probably not reading this... you are leading a life that needs escape. So what should you do?

Go to the movies. Enjoy a videogame or two. But, as much as possible, *play!*

Play! If you work, make it fun. Instead of walking from the office to the lunchroom... skip down the hall like a six-year-old. At school? Sing between classes. Take notes with your left hand. Imagine your teacher naked. Bring play into everything you do. *Nothing* is so serious that you can't play with it. The slaughter in Iraq? I dance to it. Mad Cow disease? I sing its name. George W. Bush? Is anything funnier?

Bring play to your life! Every day. Everything. Right now, I tap on the keyboard trying to keep the rhythm of The William Tell Overture. Rum titty rum titty bum bum bum!

ENDNOTES: [*Visitors to my website: mykelboard.com or subscribers (email to: god@mykelboard.com) will receive a few extra endnotes. There are just too many to keep up with.*]

-->I don't know how much punk there is, but *Open Audio* (www.openmusicregistry.org) has the right idea on this intellectual property shit. They're a center for groups who want to distribute their music for free. And for others to pick up free music. It's KaZaa without the bugs, and tons of free shit without the music companies taking you to court. Play with it today!

-->*Speaking of intellectual property dept:* In a really blatant display of whose property this intellectual stuff is, we hear from the Harry Fox Agency. For those who don't know, Harry Fox is the world's largest collector and distributor of "mechanical rights." That is, the amount a label or other distributor pays a publisher for using its songs.

Up until now, 99% of music publishers have been using Harry Fox to collect these royalties. In exchange, they agreed to let Harry take a 5% commission. If no one used their songs, they paid nothing.

That changed in January 2004. From then on, you have to pay an annual "membership fee" to old Harry. If your 2003 royalty income was less than $500, you have to pay $200. That means *at least* 40% of your income goes to the distributing agency. If you make less than $500, the percentage is even higher.

Clearly, they set such an outrageous fee to encourage the little guy to pull out of their organization. They want to concentrate on rakin' in the easy dough from Britney Spears. Why bother with you or me?

Do you need a better message that the intellectual property business is *not* for us? It's the enemy. Drop a smart bomb on it. Download those tunes. Bootleg those CDs. Copy those DVDs. You're not fucking over anyone who doesn't deserve it.

-->*Speaking of the Xbox dept: Giant Robot* is one of my favorite magazines. Edited by American Orientals, it's aimed at anyone who likes Asian pop culture. Sometimes not so pop.

The latest issue has an interview with a guy who published a book called *Hacking the Xbox*. In the book he explains that the Xbox is really a very sophisticated computer with a huge hard drive. It's crippled by software that allows it to do only one thing: play Xbox games. But you can defeat it and turn it into a supercomputer for whatever you want. Now that's worthwhile play.

You can find out more at hackingthexbox.com. Giant Robot you can find at (where else?) www.giantrobot.com.

--> Maybe you already know this, but my pal Chad in Tennessee sent me this tidbit. Do a Google search on "miserable failure" (use the quotes) and see what pops up. I hope it's still working by the time you try it.

-->*Aboveground Zine dept:* Rob from New Orleans sent me word of a new zine library. Now that Salt Lake City has cut back on its purchases (they only buy new zines), you can send your closets full of old stuff to Rob. If you send more than one copy of a zine, they'll put the extra issues in a FREE *TAKE ONE* PILE.

Aboveground Zine Library is a partnership with *Quickdummies* Fanzine & One Eye Production and will not be for profit. Donate the zines to: Quickdummies / 6810 Bellaire Drive / New Orleans, LA 70124

For more info about Aboveground Zine Library and computer lab, send an email to: Abovegroundlibrary@yahoo.com

-->*Finally a museum to stick my nose into dept:* David Steinberg reports that The Museum of Sex is at 233 Fifth Avenue in NYC. Tickets ($17 including audio tour) are available at 866-MOSEX-TIX. No one under 18 admitted. (Boo!) Additional information is at www.museumofsex.com.

For those who don't know, David Steinberg is the author of *Eronaturally*, a monthly column about sex distributed free via the internet. If you want to subscribe, you can send an email request to: EroNat@aol.com. Tell 'em I invited you to come.

-->I got a free CD from BASTARD RADIO in Phoenix. The chief bastard writes: *I take songs I like (after receiving the okay from the band or label) and burn them onto a CD. I then give them out for free. I make 400+. Anyone who wants to help out with distribution let me know. I'll send you some. You can also order it by mail for a dollar for postage.*

After I distribute the free copies, I make 100+ review copies for zines, bands and labels. It's the same recording but the packaging is better.

It's a bit more complicated, but it's a great idea. Kind of like the copyleft movement I've written about before. If you're interested in distributing the free CDs, email: bastardradiomail@yahoo.com. If you want a copy for yourself, send $1 to Bastard Radio, c/o Levi, 2421 W. Jefferson St. Phoenix AZ 85009.

-->Sorry to hear that editrix Arwen is leaving *MRR*. Considering the abortion, near suicide, police raid, and that er... unusual device, I can't say I'm surprised.

I hope we stay friends, though. Congrats to Kathleen Hannah and Jello Biafra who are taking over editorial duties.

-->Professor Jeff invited me to join Dick Manitoba (The Dictators), Alan Vega (Suicide) and Jane County (formerly, Wayne County) on a panel about music in New York in the 70s. It was held at The New School in the West Village. I felt honored being among these musical greats... and being the youngest. We talked for hours, mostly nostalgic... "I remember, blah blah blah stuff."

The most interesting boner of contention was not the 70s but GG ALLIN, or what punk is in general. Everybody except me (wadja expect?) said, "It all comes down to the music. If the music's great, it doesn't matter. If the show is great, but the music isn't, it ain't worth a shit."

"It's worth two shits!" I said, "It's worth mighty gobs of flying shit! People will remember GG Allin shows for years,

without humming one note of music. I can listen to music at home. On my stereo. I go out to *see* musicians. And if someone can shake me up, even make me run, then I'm a changed person. Who cares if the music sucks?"

Oh yeah, a lot of GG's music didn't suck, but I didn't have time to go into that. The moderator cut off the discussion before things got violent. Now *that* would have been a great show.

"I was listening to other people and finding, as I often do, that I wanted to become them. To become their accomplishments and the sum of their experiences. To be part of a scene that paradoxically, was so perfect it could be actualized completely without my presence. Everyone around me seemed so smart and quick and snide. Rooms overflowed with the sort of talk—gendered definitively male—about obscure punk bands, anarchist theory and the frivolities of others, that deeply intimidates me. Everyone who gets spoken of during these talks receives a comma designation comma. As in Lucy, who does that zine/publishing company/activist land trust. Or Jim, of that band and this label and that warehouse. I have this sinking feeling of being the only person without a resume. Of being someone who won't ever have a resume. I worry about being a full person in the universe. I wonder if others have something I lack—something that makes them adults—or if they are just pretending. I wonder what a person who looks like me, who came from where I came from—is supposed to do." —Ammi, *Emergency* Zine #4

We interviewed someone for coordinator recently. I won't tell you who, that's not the point. We assembled a committee—sound ominous?—for the purpose. The committee consisted of about nine people, most of us long-term shitworkers. When we finished grilling the candidate, we gave him the chance to ask us some questions. Afterwards, I told him I'd like to ask the committee members a question on his behalf, partially to satiate my own curiosity. I asked them, why aren't any of *you* applying to be an *MRR* coordinator?

I knew the answer, I thought. The classic answer, from folks who have been around enough to see the operation first-hand, is a laughing "no way in hell"—so I was gratified when two of the shitworkers said they would jump at the chance—if they weren't married and/or dads. But when one of the four women in the room said, "I don't know. I just always thought I didn't know enough about music to be a coordinator," it struck a chord. I mean, yes, you have to know something about punk rock to do the job, but this is a woman who has been reviewing records here for years.

I encountered this again, recently, when I asked one of our younger shitworkers why she didn't do a band or a zine. Here's a kid who's very sharp, busy, observant, and enthusiastic. Unlike a lot of young punks, she also has the resources of the Bay Area punk scene, like Gilman and *MRR*, available to her. "I don't know," she said, "It's like I want it to be super-perfect, and then I just never do it."

It's not that there's anything wrong with behind-the scenes work—it's important; it's the backbone of the whole network, and it makes you a better person, too. Not everybody wants to be on stage. But these are people who have the knowledge, and might have the desire, but feel thwarted by the chorus of experts. I used to feel that way too. I really hate it.

Like both of these women, like a lot of punks, I did a lot of anonymous, behind-the-scenes type stuff before ever concentrating on my own projects. When I did zines before *MRR*, in my early 20s, it was always in a support role for male editors. When I look back now, I cringe at my willingness to do this. It felt safer to be a shitworker for some teenage boy's zine than to edit my own. Other people, men, observed my capabilities and recruited me to help them with their projects—one asked me to take over his zine after he left town, and I did, for a little while. I wish that there had been someone around to offer a different kind of encouragement, at that time. More than that, I wish that I hadn't needed it—that I had felt confident enough to direct my energy toward developing my own voice.

I look at it now and I see this irony, and I think it's common. In my early 20s I was going through some of the most intense, transformative experiences of my life. The worst of it was pretty bad—semi-serious accidents, abortion (yeah, ha ha, Mykel), crippling panic attacks, difficult relationships with men, and serious family illness. There were good things too, like my first band, but in general, it was a pretty painful couple of years. I had a lot to write about, to say, but I didn't yet understand the primary function of zines, or punk—of expressing yourself in this way we've set up. It wasn't to interview some dumb touring band so the fuzzy-headed boys at the record store would like your zine. It was to insist on the validity of your own experience, and to touch other people this way, so as to help them, and yourself, not feel so marginalized and alone.

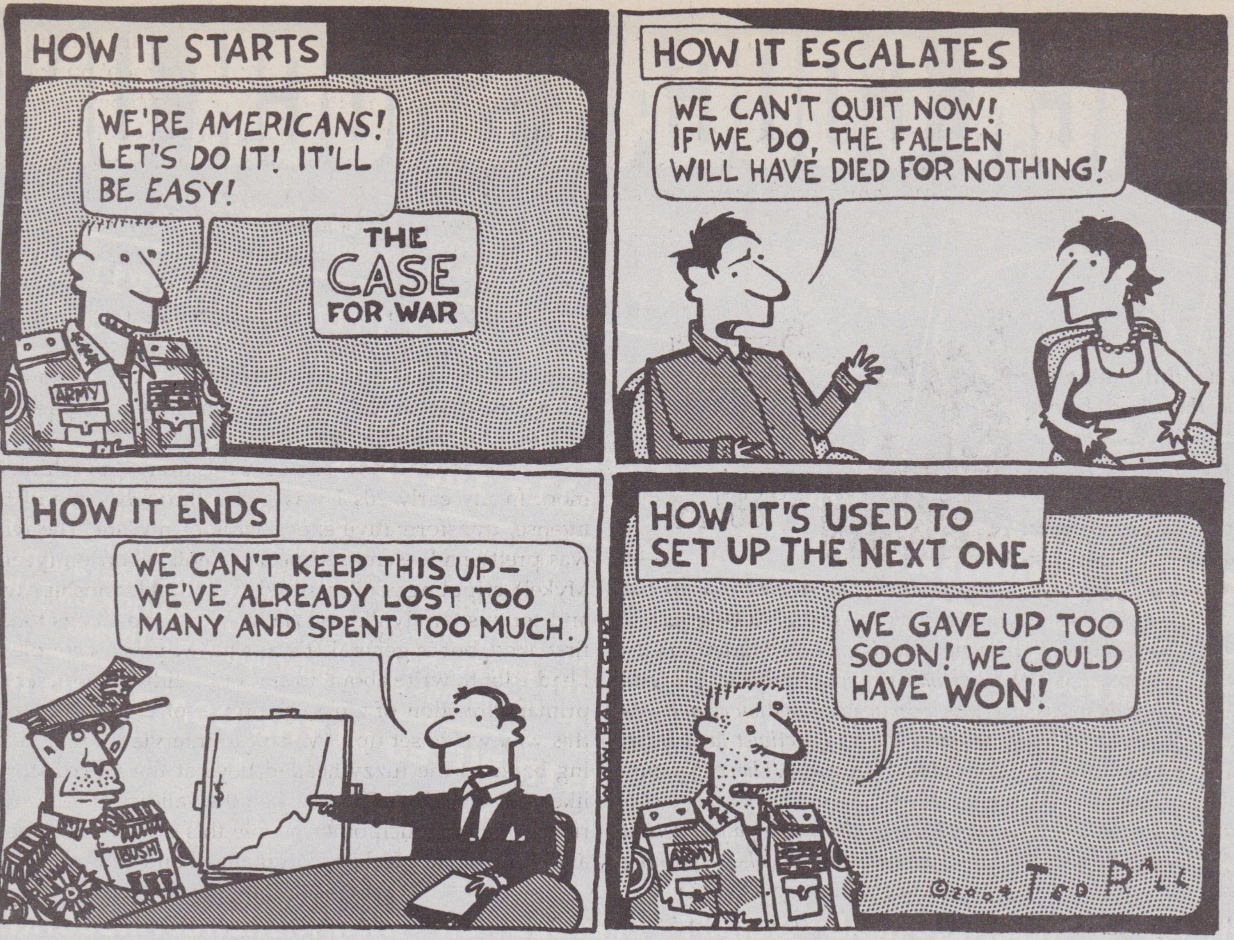
I was 21 when I met Jessie. She was 16 and had just moved to town by herself—apparently you could do that. We met at a party, when she took my picture with a huge manual camera. I still have the picture, and man do I look young and tough. Two inches of hair, black fingernails, no sleeves, smoking a cigarette. A big dirty cast on the arm I broke skateboarding. Smiling—because I was happy, despite being miserable.

Jessie didn't have a support system, or an excuse for being in town, like school or a boyfriend. She had brought just enough money to get a room, found a shitty job, and started working for the rent. She was a dazzling new wave punk girl with long green hair, huge dark eyes, and the best clothes. She was autonomous not only financially but artistically as well. As a photographer she was already daring, and she didn't get stuck. She always had a plan in the works.

I was the older, wiser punk girl, but Jessie had a stronger sense of self, and I learned a lot from her about that. She didn't waste valuable time, like I did, working at record stores, learning which categories to put everything in. She said, "I'm going to play saxophone in a punk band." She didn't let anyone, even the punks, make up the rules about what she could and couldn't do—and that's actually really rare. She was damaged too, but she used that, putting it out in the world instead of hurting herself. She radiated self-love, which is different, harder to approximate, than radiating self-confidence.

I'm talking about Jessie like she's dead; she's not dead. I saw her the other night after her band played. She looked beautiful. She keeps changing. As my rounder face becomes sharper, the sharp angles of hers are softening. She's 24, now. I'm 29. I'm proud. I can't wait until all of us feel like we belong in the room, like full people in the universe—with our own imperfect work demanding our full attention.

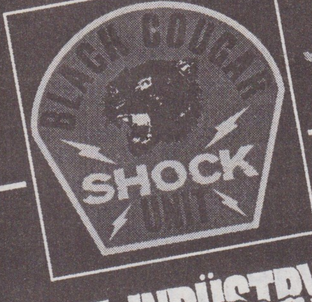
PO Box 170291, San Francicso, CA 94117. My zine, Ration, is $1 ppd.



HOW IT STARTS
WE'RE AMERICANS! LET'S DO IT! IT'LL BE EASY!
THE CASE FOR WAR
ARMY
HOW IT ESCALATES
WE CAN'T QUIT NOW! IF WE DO, THE FALLEN WILL HAVE DIED FOR NOTHING!
HOW IT ENDS
WE CAN'T KEEP THIS UP– WE'VE ALREADY LOST TOO MANY AND SPENT TOO MUCH.
BUSH
HOW IT'S USED TO SET UP THE NEXT ONE
WE GAVE UP TOO SOON! WE COULD HAVE WON!
ARMY
©2004 TED RALL

1-22-04-c

NEW - LICENSED USA CD PRESSING! (from 1000 db Records, Sweden)
ääritila
...Ja Kaikki Kuitenkin Päättyy Kuolemaan!
hardcore holocaust
www.hardcoreholocaust.com
AUSGEBOMBT "HellBomber" LP / CD
HELLSHOCK 7" E.P.
VIIMEINEN KOLONNA "Irvikuva" mCD
(WHISPERS IN DARKNESS)
NEW AND AVAILABLE RELEASES
WORLD BURNS TO DEATH "No Dawn Comes... Night Without End" 7" E.P.
ASSASSINATE 7" E.P. (WHISPERS IN DARKNESS)
RAJOITUS "Discography" CD
NAILBITER "Abused" LP / CD
SEVERED HEAD OF STATE "Anathema Device" LP / CD
RELIGIOUS WAR "Cracked System" LP (w/MIND CONTROL)
WORLD BURNS TO DEATH "the Sucking of the Missile Cock" LP / CD+
VIIMEINEN KOLONNA "Aistien Juhlaa" CD
RIISTETERROR "Tääbajärä Hardcore" 7"EP
BLACK UNIFORMS "Splatter Punx On Acid" LP
FORÇA MACABRA "Caveira Da Forca" LP (MIND CONTROL)
USA cash-ppd rates: LP $9, CD $8, mCD $7, 7" E.P. $4
get in touch for international or combined rates & trades
HARDCORE HOLOCAUST RECORDS & DISTRIBUTION - CONTACT
--PO BOX 26742, RICHMOND VA 23261, USA--
Check out www.hardcoreholocaust.com for a constantly updated distro w/HardCore-PUNK & Crust from across the world!



BLACK COUGAR SHOCK UNIT

$10.00 POSTPAID IN CASH FROM MONKEY ISLAND TO ANYWHERE IN THE WORLD

The debut 7 track CDEP from Gainesville's bastard offspring of Panthro UK United 13, House On Fire, Discount, Unitas and Army Of Ponch is finally fucking here.

NEWEST INDUSTRY

Other releases : NO CHOICE - "Dry River Fishing" CD • NRA - "Machine" CD (Europe only) • SHONBEN - "1999" CD • THE PHOENIX FOUNDATION - "These Days" CD • I EXCUSE - "Burn The Empty To The Ash" CD • THE ENABLERS - "Sweet Fuck All" CDEP • THE PAPERBACKS - "An Episode of Sparrows" CD (Europe only) • NO CHOICE / FIFTH HOUR HERO - Split 7" (Europe only)... Other stuff going down : NO CHOICE US tour (with AGAINST ME! and PLANES MISTAKEN FOR STARS) from April 1st until May 3rd, 2004 • THE ENABLERS / BLACK COUGAR SHOCK UNIT UK tour, 12th - 25th March, 2004... see www.thenewestindustry.com for full listings and regular updates... Thanks.

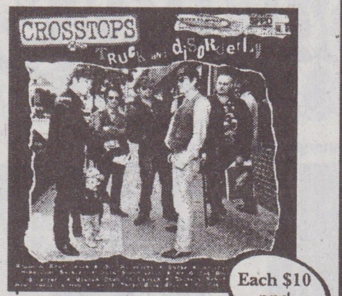
DISTRIBUTED IN THE USA BY NO IDEA!

CD ALBUMS ARE $14.00 POSTPAID FROM THE UK TO THE WORLD
Please see assemblylinemusic.com for online payments (via PayPal)

(CDEP's ARE $10.00 POSTPAID and 7"s ARE $8.00 POSTPAID)

UNIT 100 • 61 WELLFIELD ROAD • CARDIFF • CF24 3DG • UK • WWW.THENEWESTINDUSTRY.COM

Crosstops "Truck And Disorderly" CD



Each $10 ppd

Deceased "Rotten To The Core" CD

Malt Soda Bash with RKL, Fang, China White, Cell Block 5, and Crosstops! The Pound (SF) on Feb.28,2004 @ 7:00 PM for $10.

P.O. Box 7611 / Chandler, AZ/ 85246
www.maltsoda.com

VITAMIN X

U.S. TOUR 2004

NEW LP/CD ON HAVOC

AVAILABLE ON TOUR!!

more info & updates:
www.havocrex.com www.geocities.com/vitaminxhc/

MARCH TH 18 CHICAGO
MARCH FR 19 CLEVELAND
MARCH SA 20 COLUMBUS
MARCH SU 21 ERIE (MATINEE SHOW)
MARCH SU 21 PITTSBURG
MARCH MO 22 BUFFALO
MARCH TU 23 ROCHESTER
MARCH WE 24 PROVIDENCE
MARCH TH 25 BOSTON
MARCH FR 26 NYC, CBGB (PUNK OLYMPICS)
MARCH SA27 ALLENTOWN/ PIRATES COVE
MARCH SU 28 YORK, PA (MATINEE SHOW)
MARCH SU 28 PHILLY
MARCH MO 29 MARYLAND FOOD CO OP,
MARCH TU 30 VIRGINIA BEACH
MARCH WE 31 RICHMOND
APRIL TH 1 SAVANNAH, TEASERS
APRIL FR 2 DAYTONA
APRIL SA 3 TAMPA, SOUND IDEA
APRIL SU 4 PENSACOLA (MATINEE SHOW)
APRIL SU 4 NEW ORLEANS
APRIL MO 5 AUSTIN
APRIL TU 6 SAN ANTONIO
APRIL WE 7 DALLAS/FORTH WORTH
APRIL TH 8 ALBEQUEREQUE
APRIL FR 9 PHOENIX
APRIL SA 10 LA, THE SMELL
APRIL SU 11 SAN DIEGO
APRIL MO 12 ORANGE COUNTY? LAS VEGAS?
APRIL TU 13 OXNARD/VENTURA
APRIL WE 14 FRESNO
APRIL TH 15 STOCKTON/MODESTO
APRIL FR 16 SANTA CRUZ
APRIL SA 17 BERKLEY, GILMAN
APRIL SU 18 OAKLAND, SLAUGHTERHOUSE
APRIL MO 19 REDDING
APRIL TU 20 PORTLAND
APRIL WE 21 SEATTLE, 2D AVE PIZZA
APRIL TH 22 OLYMPIA
APRIL FR 23 SLC, KILBY COURT
APRIL SA 24 DENVER
APRIL SU 25 LAWERENCE KANSAS
APRIL MO 26 ST LOUIS, LEMP ARTS CENTER
APRIL TU 27 CHAMPAIGN URBANA
APRIL WE 28 QUAD CITIES
APRIL TH 29 MILWAUKEE
APRIL FR 30 WESTERN WISCONSIN
MAY SA 1 MINNEAPOLIS, THRASH FEST 5
MAY SUN 2 MADISON

THE

Blue Bloods

BOSTON PUNK ROCK

EST. 1999

RECORD OUT NOW ON

I SCREAM RECORDS IN EUROPE (SLAP SHOT, AGNOSTIC FRONT)

G.M.M. RECORDS IN THE US (DUCKY BOYS, ANTI HEROS)

"...SOLID STREETPUNK THAT FANATICS WILL EAT UP."
POISON FREE.COM

"...BOMBASTIC AND TONS OF BLOODY NOSE FUN."
METRONOME MAGAZINE

AVAILABLE THROUGH THE BAND'S WEBSITE AT

WWW.THEBLUEBLOODS.NET

ALSO AVAILABLE AT YOUR LOCAL RECORD STORE OR THRU

ISCREAM RECORDS
WWW.ISCREAMRECORDS.COM

AND GMM RECORDS
WWW.GMMRECORDS.COM

OR SEND CHECK OR MONEY ORDER TO

THE BLUE BLOODS
11 POND ST. #25
WALTHAM MA 02451

$12 US
INCLUDES SHIPPING AND HANDLING
$14.50 INTERNATIONAL
INCLUDES SHIPPING AND HANDLING

F.N.S.

PO BOX 1299
BOSTON, MA
02130 USA

"In The Van...." $4ppd.
A killer 96 page zine filled with daily tour diaries from the summer of 2003. With The Virus w/Blind Society, A Global Threat, The Blue Bloods, Kermit's Finger, The Escaped w/Monster Squad, The Profit$ and a shitload more! Plus a great unpublished BLANKS 77 tour diary.

$4ppd.

The Struggle
"Hopeless Nights" 7" EP

Our first record and a fucking awesome debut from Haverhill Massachusetts' THE STRUGGLE. UK82 madness..........
" The Struggle rock my balls with their fast cheese punk.....nice hair." -Homeless Guy.

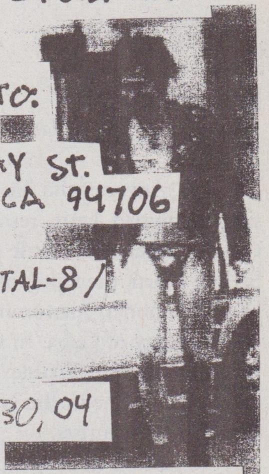
Still Available from FNS
North East Punk Flyers- $3ppd
December Issue of No13- $1ppd.
The Chaotix, Tommy and The Terrors, SSD
January Issue of No13- $1 ppd.
Mourningside, Renegade Tapoes, 20-to-1

Labels and Bands: Send us your new releases for review!!! Contact us for cheap advertising and great distro!

FNSBOSTON.NET

924 GILMAN FILM FESTIVAL: SUBMISSIONS WANTED

BRING BY 924 GILMAN



OR SEND TO:

968 ORDWAY ST.
ALBANY, CA 94706

VHS / DIGITAL-8 / MINI-DV

BY Apr. 30, 04

lucyelizabeth@earthlink.net

ASSCHAPEL

Fire and Destruction

New LP

HUNGRY GHOSTS RECORDS
p.o. box 620241, Middleton, WI 53562
outside U.S. add $1 cash or money order:
made out to Mike Olson
trade/wholesale welcome

Also available:
Weaving the Deathbag - st, 7"
Defacto Oppression - screen symphony suicide, cd
Asschapel - rotting the body, 7"

Upcoming releases:
Weaving the Deathbag - cd (first three 7"s)
Petrograd

7"-$3 LP-$10 CD-$6
mike_dfo@yahoo.com

MRR NEWS
No. 250
March 2004
compiled by:
Arwen Curry

THE CONCENTRATION CAMP AT GUANTANAMO: WRONG TREATMENT IN THE WRONG PLACE

by Marjorie Cohn
Published on Friday, January 16, 2004 by the Jurist

Anyone who has traveled to Cuba or listened to mariachis sing in myriad Latin restaurants is familiar with the lovely song, Guantanamera - the little girl from Guantanamo. Based on a poem by Jose Marti, the father of Cuban independence, the song is narrated by "an honest man from where the palm tree grows," who speaks of the beauty of Cuba. In stark contrast, the post 9/11 Guantanamo Bay is home to a veritable "concentration camp," in the words of the Cuban government, the National Lawyers Guild, and the American Association of Jurists.

More than 600 prisoners have been incarcerated there for nearly two years. They are kept in small cages, with no charges against them, without access to the courts to challenge their confinement.

The United States government illegally occupies that part of Cuba's territory. It is held under a lease negotiated between Cuba and the U.S., which gave the United States the right to use Guantanamo Bay "exclusively as coaling or naval stations, and for no other purpose." Nowhere does Cuba give the United States the right to utilize this land as a prison or a concentration camp.

President Fidel Castro, who calls the Guantanamo base "a dagger plunged into the heart of Cuban soil," refuses to cash the rent checks the U.S. government sends annually. He says: "An elemental sense of dignity and absolute disagreement with what happens in that portion of our national territory has prevented Cuba from cashing those checks." The United States, according to President Castro, has transformed Guantanamo base into a "horrible prison, one that bears no difference with the Nazi concentration camps." In December, Cuba's National Assembly decried the Guantanamo "concentration camp," saying: "In the territory illegally occupied by the Guantanamo naval base, hundreds of foreign prisoners are subjected to indescribable abuses."

Indeed, nearly half the prisoners are interrogated each week in sessions lasting up to 16 hours. A prisoner released in May told Amnesty International that the interrogations "were like torture." Australian lawyer Richard Bourke asserted on ABC Radio that prisoners had been subjected to "good old-fashioned torture, as people would have understood it in the Dark Ages." He reported: "One of the detainees had described being taken out and tied to a post and having rubber bullets fired at them. They were being made to kneel cruciform in the sun until they collapsed."

Shortly after September 11, the Cuban government did not oppose housing the U.S. prisoners at Guantanamo: "Although the transfer of foreign war prisoners by the United States government to one of its military facilities - located in a portion of our land over which we have no jurisdiction, as we have been deprived of it - does not abide by the provisions that regulated its inception, we shall not set any obstacles to the development of the operation."

Cuba, which boasts one of the most advanced medical systems in the world, offered to provide medical services and sanitation programs for the Guantanamo prisoners. The Cuban government, in its January 2002 statement, expressed satisfaction at "the public statements made by the U.S. authorities in the sense that prisoners will be accorded an adequate and humane treatment that may be monitored by the International Red Cross."

But the Red Cross, which recently concluded a two-month visit to the Guatanamo camp, "observed a worrying deterioration in the psychological health of a large number of them." The Red Cross reported that "the US authorities have placed the internees in Guantanamo beyond the law. This means that, after more than eighteen months of captivity, the internees still have no idea about their fate, and no means of recourse through any legal mechanism." Indeed, The New York Times reported 32 suicides in 18 months and several detainees being treated for clinical depression as a direct result of the uncertainties of their situations.

The Bush administration has denied these prisoners access to U.S. courts to challenge their detention, disingenuously claiming that the U.S. is not sovereign over Guantanamo Bay. The Ninth Circuit U.S. Court of Appeals, which decided last month that U.S. courts do have jurisdiction to hear the prisoners' complaints, said that by employing Guantanamo as a prison camp, "our government has purposely acted in a manner directly inconsistent with the terms of the Lease and the continuing Treaty, [which] ... limit U.S. use of the territory to a naval base and coaling station."

However, the appellate court was perhaps most alarmed at the government's assertion during oral argument that these prisoners would have no judicial recourse even if they were claiming the government subjected them to acts of torture or summary execution. The Ninth Circuit said: "To our knowledge, prior to the current detention of prisoners at Guantanamo, the U.S. government has never before asserted such a grave and startling proposition." The court said this was "a position so extreme that it raises the gravest concerns under both American and international law." During its present term the Supreme Court will decide whether U.S. courts have jurisdiction over these prisoners.

An editorial in *The New York Times* described the Guantanamo situation as a "scandal," saying: "Whoever they are, their treatment should be a demonstration of America's commitment to justice, not the blot on its honor that Guantanamo has become." The United States government must immediately close its concentration camp, and release or try the prisoners in accordance with international norms. It should return Guantanamo Bay to its rightful owner, the Republic of Cuba.

SF PROTESTS CUTS IN AIDS MEDICATION

On Tuesday, January 13, over 300 protestors filled the steps of the State Building in San Francisco for a noontime demo to say no to cuts in funding for medication for people with HIV/AIDS. Speaker after speaker condemned the cuts. The protest was organized by Women Organized to Respond to Life Threatening Diseases and the San Francisco AIDS Foundation.

As the reality of the budget cuts proposed by California Governor Arnold Schwarzenegger starts to set in, grassroots responses are appearing statewide. Schwarzenegger's budget proposal is designed to put the burden of a $16 billion budget deficit on the backs of workers and the poor of California. One of those programs on the chopping block is the AIDS Drug Assistance Program (ADAP). This program provides effective HIV medication which could cost as much as $15,000 to 24,000 low income Californians. If Schwarzenegger gets his way, there would be a cap placed on enrollment in the program that would deny 14,400 people from joining and limit the medication provided to those already in the program because of rising drug costs.

COPENHAGEN'S UNGDOMSHUSET FACES EVICTION

Ungdomshuset is a name well known to many bands touring Europe. Since 1982, when the house was given, under pressure, by the city council to the squatter's movement, Ungdomshuset has been at the center of Copenhagen's radical, anarchist, countercultural, DIY punk, and hardcore scenes. It is a collectively run house, which advocates anti-racist, anti-capitalist, pro-woman, and pro-queer politics. It has been said that without Ungdomshuset, the Danish punk scene, which again took off in the late 90s (spawning bands like Amdi Petersens Armé, No Hope For The Kids, Young Wasteners, Paragraf 119, Gorilla Angreb, and so on) would have never taken root or thrived. In addition to supporting the local punk scene, the squat has served as a regular stop for touring international punk bands; from MDC's first tour to today, bands look forward to playing this famous establishment.

Sadly, this long-standing institution now faces eviction. In 1999, the city council of Copenhagen decided to sell Ungdomshuset to an investment company, who in turn sold it to a group of rightwing Christian fundamentalists (Faderhuset—the "Father House"), who wanted to use the house for their activities (i.e. propaganda against Muslims, Jews, and homosexuals). Most of the squatters of Ungdomshuset had moved out while awaiting their day in court to battle this sale, which was in violation of the 1982 agreement with the city. Tired of waiting for god to let his light shine in the house, as they had proclaimed he would, the Christians attempted to take over the house in December 2001. They had entered the house and were in the process of changing the locks when they were discovered. Within 45 minutes of the discovery, around 150 Copenhagen squatters surrounded the house, broke through their own barricades and into the house, and fought and drove out the right-wing Christians from the building.

In December of 2003, the Danish squatters lost the civil suit brought against them by Christians. On January 12, after hearing the appeal of the squatters, the Copenhagen City Court said that they no longer had a right to use the facilities and should vacate the building, because the permission to use the house expired when it was sold by the city. There are currently plans to appeal this ruling in a higher court, but if this does not work, the residents plan to keep the house by any means necessary.

On January 14, 2004, there was a protest march of around 1000 people against the ruling and the efforts of the city of Copenhagen to evict Ungdomshuset. Working its way from the squat to City Hall, it was a rowdy affair, filled with tons of noise, fireworks, and a few minor scuffles with police. It was only the beginning.

For more information, contact Ungdomshuset via: Ungdomshuset, Jagtvej 69, 2200 KBH N, Denmark or www.ungdomshuset.dk

For more information on Ungdomshuset or squatting in general, check out www.squat.net

FAIR USE STATEMENT: This magazine contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understanding of environmental, political, economic, and social justice issues, etc. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of the US Copyright Law. In accordance with Title 17 U.S.C. Section 107, the material in this magazine is distributed without profit to those who have expressed a prior interest in receiving the included information for research and educational purposes.

THE GRAND CANYON TEARS AMERICA APART IN BATTLE BETWEEN SCIENCE AND FAITH

by Andrew Gumbel

Tom Vail is an official guide in the Grand Canyon National Park, and for years he told his visitors how the extraordinary layer-cake rock formations had been dug out of the Colorado River valley over a period of millions of years.

That, though, was before Jesus entered his life.

Now he is convinced, along with a sizeable portion of America's creationist movement, that the formation of the Grand Canyon had nothing to do with evolutionary geology but was rather the product of a Biblical flood - the same one that Noah survived half a world away on Mount Ararat.

"Now, I have a different view of the Canyon, which according to a biblical time scale, can't possibly be more than a few thousand years old," Mr Vail writes in the introduction to a lavish picture book he has edited, entitled simply *Grand Canyon: A Different View.*

The book is causing consternation among mainstream scientists because, for the past few months, it has been on sale in the Grand Canyon National Park bookshop. Alongside the photographs, it includes essays by more than 20 prominent creationists who use much of the language, but little of the method, of science to support their literal reading of the Bible.

Most gallingly for secularists and scientific rationalists across the United States, the fundamentalist interpretation of one of the great natural wonders of the world appears to have the blessing of the Bush administration.

Not only has the National Park Service in Washington given every encouragement to the sale of Mr Vail's book, it has - according to one secular interest group called Public Employees for Environmental Responsibility (Peer) - blocked the publication of a detailed rebuttal of the arguments set out by Mr Vail's contributors.

PEER sees this as part of a pattern of what it calls "faith-based parks" policy. In a separate controversy, the Bush administration recently overruled the superintendent of the Grand Canyon park who wanted to remove three plaques inscribed with Biblical quotations overtly suggesting that the Canyon was the direct creation of God.

"The Park Service leadership now caters exclusively to conservative Christian fundamentalist groups," said Peer's executive director, Jeff Ruch.

The spat is a classically American confrontation between scientific evidence and religious belief - a cultural faultline that has grown more pronounced under the presidency of George Bush because of his own fundamentalist beliefs and reliance on the religious right for much of his bedrock support.

The controversy over Mr Vail's book began last summer, when a professor of geology from the University of California, visited the Grand Canyon bookshop and raised a ruckus over its inclusion in the natural sciences section. In a subsequent review for the journal *Eos*, the professor, Wilfred Elders, characterized the book's arguments as "absurdities".

But the book has proved so popular that it has sold out and the bookshop has had to reorder it from its publisher.

Mr Vail's friends are delighted, both by his success and by the controversy itself. His publishing house, Arksansas-based New Leaf Press, has described the dispute as "the next battlefield in the struggle for Christian rights". On that point, at least, the creationists may well be correct.

US BEGINS FINGERPRINTING, PHOTOGRAPHING FOREIGN VISITORS

by Paul Simao

ATLANTA - The United States began fingerprinting and photographing visitors from most countries on Monday in a controversial program to try to prevent potential terrorists from slipping in through the borders.

The program was launched at 115 airports and 14 cruise ship ports across the country, but not yet at land borders, which account for a large part of traffic into the United States.

Tourists and business travelers on short visits from 27 mostly European nations are exempt from the new measures. Canadians, who fall under special immigration rules, are also exempt.

Some foreign nationals have complained of discrimination and Brazil last week began fingerprinting and photographing all arriving U.S. citizens.

Federal officials said the measures, which were ordered by Congress in response to the Sept. 11, 2001 hijacked plane attacks, would tighten security without causing any undue inconvenience to travelers.

"It is easy for travelers to use, but hard for terrorists to avoid," Department of Homeland Security Secretary Tom Ridge told a news conference at Atlanta's international airport shortly after the system began

Ridge greeted and shook hands with the first travelers to be processed in Atlanta under the US-Visit system.

Atlanta's airport is said by officials there to be the world's busiest passenger airport, with an average of 2,400 flights arriving and departing daily.

The new fingerprinting and photographing program is meant to identify people who have violated immigration controls, have criminal records or belong to groups listed as terrorist organizations by the United States.

At Miami International Airport, which receives a large part of passenger traffic from Latin America and the Caribbean, passengers interviewed after going through the process said they had no problem with the screening, and took no offense.

"I think it's good with everything that's going on," said Scott Murray, a Jamaican arriving at the airport. "If you have nothing to hide, it shouldn't be a problem. I wasn't offended.

"It took not even a minute, it was left and right index finger on the machine and they take a picture too."

But the Brazilian fingerprint program of U.S. visitors that began last Thursday came on the orders of a judge who angrily compared the new U.S. controls to Nazi horrors.

"I consider the act absolutely brutal, threatening human rights, violating human dignity, xenophobic and worthy of the worst horrors committed by the Nazis," said Federal Judge Julier Sebastiao da Silva in a court order to authorize the program in Brazil.

Additional reporting by Jim Loney in Miami

GAY CONSCIENTIOUS OBJECTOR STEPHEN FUNK GIVEN SIX MONTHS SENTENCE

On September 6, 2003, Marine Reservist and Conscientious Objector Stephen Funk, who declared his CO status publicly, "was acquitted by a military court of desertion, but convicted of unauthorized absence and sentenced to six months at the Camp Lejeune brig in North Carolina, reduction in rank to private, forfeiture of two-thirds pay for six months, and a bad-conduct discharge."

Funk has spoken out against war as a gay man after having witnessed first-hand the anti-gay culture of the military, and how it is used to desensitize and dehumanize those deemed "in need of killing."

"It is scary to confront the military, because the military teaches you to submit to orders even when you object. I may not be a hero, but I know that it takes courage to disobey. I know that it demands courage to say "no" in the face of coercion."

Various groups around the country continue to organize around his case and those of other conscientious objectors.

PUNK FANS AGHAST: JOHNNY ROTTEN TO APPEAR IN REALITY TV SHOW

Jill Lawless, AP

As Johnny Rotten once snarled, "Ever get the feeling you've been cheated?" To the dismay of aging punk fans, a British television company announced Monday that the former Sex Pistols singer and angry punk icon—now known by his real name, John Lydon—has agreed to appear in the reality show "I'm a Celebrity ... Get Me Out of Here!"

"I'm gobsmacked," said Tony Wilson, a British journalist and music entrepreneur who knows Lydon.

"I'm shocked, but I have faith ... I'm sure he's doing it for the right reasons."

Other punk fans were appalled.

"The announcement made me feel instantly old. ... If it has come to this for the prince of punk, then mediocrity really does get us all in the end," wrote Lee Randall in *The Scotsman* newspaper.

In *The Guardian*, rock critic Charles Shaar Murray said "minds boggled" when rumors of Lydon's participation surfaced. "Whatever happened to punk rock, maaaaan?"

"I'm a Celebrity," which begins its third latest run Jan. 26 on the commercial ITV network, strands C-list celebs in the Australian jungle, subjects them to a series of icky trials involving spiders and snakes and allows the public to vote them off the show one by one.

Alongside Lydon, the lineup includes a topless model named Jordan, former Olympic 400-meter runner Diane Modahl, '80s pop pinup Peter Andre, and Lord Brocket, an aristocrat jailed in 1996 for insurance fraud.

The show's executive producer, Natalka Znak, said the lineup was "the most unpredictable cast yet."

"Unpredictable" certainly sums up Lydon. As lead singer of The Sex Pistols, Lydon, now 47, helped revolutionize music with raucous antiestablishment tracks such as "Anarchy in the U.K." and the bitterly sarcastic "God Save the Queen."

The group's outlandish dress sense and incendiary lyrics—"God save the queen, the fascist regime"— shook up British society, but the Pistols' career was short-lived. The band broke up during a tour of the United States in 1978. At their final show, Lydon goaded the audience with the words, "Ever get the feeling you've been cheated?"

Lydon went on to form the 80s band Public Image Limited and now lives in Los Angeles. The Sex Pistols reunited in 1996—with original bassist Glen Matlock replacing the late Sid Vicious—for the Filthy Lucre Tour: "We have found a common cause, and it's your money," remarked Lydon. They reformed again in 2002 to coincide with Queen Elizabeth II's golden jubilee.

WILL WOMEN LOSE THE RIGHT TO ABORTION IN 2004?

A woman's right to choose whether or not to end a pregnancy continues to be a big issue in the US. A young woman in the Bay Area recently died of septic shock after taking RU-486, near the end of the recommended period in which one can safely use the so-called "abortion pill." Holly Patterson, the young woman in question, took RU-486 two weeks after her 18th birthday, and her father thinks that she waited until she turned 18 to seek treatment. Mr. Patterson is calling for a state constitutional amendment that requires parental notification when a woman under the age of 18 seeks an abortion. Many people are calling for the removal of RU-486, or mifepristone, from the FDA's list of allowable drugs. Many also question the non-FDA approved alternative treatment method Holly received. She was allowed to administer misoprostol, the second drug in the medical abortion regimen, at home instead of having a medical professional perform the procedure.

In happier news, the FDA may soon remove the prescription requirement for "Plan B", which is a form of emergency contraception. This would make possible over-the-counter purchase of Plan B.

The ban on so-called "Partial Birth Abortion" (late-term abortion), which President Bush signed into law on November 5, 2003, has led to concerns that women may lose the right to have abortions after the 12th week of pregnancy. On December 17th, 2003, the U.S. Sixth Circuit Court of Appeals upheld Ohio's partial-birth abortion ban law. On a slightly more positive note, Bush is promoting adoption of children who are in the foster care system. The President seems to think that women should suffer through over nine months of pregnancy, followed by childbirth—which has a higher risk of death for women than abortion does—and then put their unwanted offspring up for adoption. Will women lose more decision-making power and access to health care in the 2004 election year, as Bush panders to the right even more than he did in 2003?

April 25th in Washington, DC: National March for Women's Lives (formerly the National March for Choice)

WASHINGTON - On the eve of the anniversary of the historic Roe v. Wade decision, the American Civil Liberties Union today urged Congress to oppose the so-called "Unborn Victims of Violence Act," which is scheduled for markup in the House Judiciary Committee this morning, saying that pregnant women can be protected without adopting the bill's approach of undermining the right to choose abortion.

"Anti-choice advocates contend that this bill would deter violence against pregnant women - but there is little doubt that it is a guise to legally separate the fetus from the mother and further erode reproductive freedom," said Laura W. Murphy, Director of the ACLU Washington Legislative Office. "Why else would supporters of this bill reject approaches that would protect pregnant women without assaulting the right to choose?"

The bill (HR 1997) was originally drafted in part by the National Right to Life Committee and introduced by the vehemently anti-choice Rep. Melissa Hart (R-PA). The bill would amend the federal criminal code and the Uniform Code of Military Justice to create a new and separate offense that could be used if, during the commission of certain federal crimes, an individual causes the death of, or bodily injury to, what the sponsors of the bill call a "child in utero."

If adopted, the bill would be the first federal law to recognize a fetus at any stage of development, from conception forward, as an independent "victim" of a crime with legal rights distinct from the woman who has been harmed by a violent criminal act.

Fundamentally, the bill is unnecessary because violent crimes against pregnant women can easily be assigned tougher sentences without undermining the legal foundation of reproductive freedom. To endow the fetus with legal rights distinct from those of the woman could erode this foundation, the ACLU said.

Proponents of this legislation have rejected attempts by lawmakers to punish violence against women - including violence that causes the loss of a pregnancy - without creating new fetal rights. The ACLU claims that this demonstrates that the intent of the legislation is not to protect women from violence, but rather to curtail reproductive freedom.

Sponsors of the latest version of the bill have also linked it to the Laci Peterson murder case, exploiting that tragedy for political purposes. The bill's secondary title is "Laci and Conner's Law."

"Violence against pregnant women that results in the loss of or harm to a wanted pregnancy is a criminal act that should be appropriately punished," Murphy said. "We can do that by focusing on the devastating loss or injury to the woman without undermining reproductive freedom. To attempt to rollback reproductive freedom on the eve of the anniversary of Roe v. Wade, is an affront to a woman's right to choose."

The ACLU's letter to the House Judiciary Committee can be found at:

http://www.aclu.org/ReproductiveRights/ReproductiveRights.cfm?ID=14751&c=144

It's Because They Fear Us, Say Teenage Refuseniks Jailed by Israeli Army

by Chris McGreal in Tel Aviv
Published by the Guardian/UK

Haggai Matar never expected that his sentence would be so harsh. But as the teenage refusenik reports to a military prison today, he says he will draw comfort from the judges' description of him as a threat to the survival of Israel.

Mr Matar is one of five young men starting one-year sentences at No 6 military prison near Haifa.

They all refused to serve because they object to the occupation.

"I take it as a compliment that they are so afraid of our ability to persuade others that they called us dangerous and have to lock us up," said Mr Matar, 19.

Until now, objectors have generally been allowed to walk free, or have received administrative sentences of a few weeks in jail, to save the military public embarrassment.

But Mr Matar and his col leagues went public with their protest, and encouraged others to join them, at a time when the Israeli army is confronting a wave of objections.

Nearly 1,000 school leavers and reservists have signed refusal letters, and members of elite forces such as fighter pilots and commandos say they will no longer attack Palestinian targets because the large numbers of civilian casualties amounted to war crimes.

To deter the movement, the army made it known that Mr Matar and his colleagues had been hauled before the first such court martial since 1981.

"To date the army's policy against the refuseniks was to put them in prison for three or four months," Mr Matar said.

"During the verdict and sentencing they said they were punishing us much more severely because we went public, because we affect other people."

The three judges said they were guilty of a "very severe crime which constitutes a manifest and concrete danger to our existence and our survival".

One judge, Colonel Avi Levi, stopped just short of accusing them of treason.

"The accused made their refusal public so as to put in question the justification for the army's operations and the morality of taking part in the army," he said.

"Further, by so doing they undermine the international legitimacy of the state's actions and help hostile nations by providing them with new arguments."

The five are not typical of Israeli youth, nor of the broader refusenik movement. They mostly come from radical families with long attachments to the peace camp. Noam Bahat, 20, touches on issues rarely discussed among Israelis.

"Every day people in the West Bank and Gaza Strip suffer abuse, humiliation, poverty and hunger - things that happen because of the occupation," he said.

"You begin to understand that there is a reason for the bombings, the terror attacks. You ask how people can get to the situation where people kill themselves and kill others, and you realize they are desperate."

He acknowledges that his is not a popular view.

"Sometimes people react badly to what I say. They say that we're destroying the country, we're anti-democratic, we're the worst criminals."

The group's willingness to ask penetrating questions about the cause of the violence has made them a less embarrassing target for court martial than pilots and commandos with distinguished records.

But the five are confident that their trial will backfire by encouraging, not deterring, the growing ranks of refuseniks.

So far, more than 400 have signed the "high school letter" refusing to serve. A further 550 who served and are now reservists have signed a similar document objecting to policing the occupation.

In recent weeks, 28 pilots and 13 members of an elite commando unit have joined the refuseniks.

The five each spent 14 months or more in detention before their court martial, so know what to expect behind bars. After that, they are not so sure.

"It's very unclear where the army is going with this," Mr Matar said. "It is possible that, when the year ends, they will send us back to be inducted into the army - and we will refuse, and it will all start again."

NO FOOLPROOF WAY IS SEEN TO CONTAIN ALTERED GENES

by Andrew Pollack
Excerpted from the New York Times

A new report commissioned by the government suggests that it will be difficult to completely prevent genetically engineered plants and animals from having unintended environmental and public health effects.

The report, released yesterday by the National Research Council of the National Academy of Sciences, says that while there are many techniques being developed to prevent genetically engineered organisms or their genes from escaping into the wild, most techniques are still in early development and none appear to be completely effective.

"One of our big messages throughout the whole report is that there are very few bioconfinement methods that are well developed," Anne R. Kapuscinski, a professor of fisheries, wildlife and conservation biology at the University of Minnesota and a member of the committee that wrote the report, said at a news conference in Washington yesterday.

Companies and scientists are now developing a wide range of genetically modified organisms: salmon that grow superfast, mosquitoes engineered not to transmit malaria, corn that produces pharmaceuticals and industrial chemicals.

One concern about these transgenic products is that their genes or the organisms could spread. Fast-growing fish, if they were to escape into the wild, might beat out regular salmon for food or mates, disrupting the ecological balance. Genes giving crops resistance to herbicides or insects might spread to weeds, making the weeds harder to eradicate. Pollen flow from corn engineered to produce a drug could allow the drug to get into corn destined for the food supply.

Much of the efforts to prevent these effects have involved physical containment, like growing fish in tanks rather than the ocean or growing crops in greenhouses.

But the new report, commissioned by the Department of Agriculture, looks at biological methods of containment, which it calls bioconfinement. These include measures like inducing sterility by giving fish an extra set of chromosomes or exposing insects to radiation. Bacteria might be given "suicide genes" that would cause them to self-destruct if they escaped. Crop scientists are working on a variety of techniques, including putting the foreign genes into the chloroplasts rather than the nucleus because chloroplast genes usually do not get into the pollen.

In many cases, the report says, such bioconfinement will not be needed because the organisms will pose little risk. But it says that when it is needed, it might be useful to use more than one method at a time, since no single method is likely to be 100 percent effective. The report also says such bioconfinement methods are best considered early in the development of a genetically modified plant or animal rather than as an afterthought.

The panel's report could have some bearing on issues now before regulators. It recommends, for instance, that nonfood crops be sought for growing pharmaceuticals or chemicals that need to be kept out of the food supply.

This position is favored by many environmental and consumer groups and by food companies, which fear that a contamination incident would hurt sales and undermine public confidence in food safety. But the biotechnology industry has generally argued that it is most economical to use widely grown crops like corn and that these crops can be adequately isolated from crops grown for food.

What Happened in Miami?

By Anandi & Ivy

In November of 2003, representatives of the 34 countries who would be a part of the Free Trade Area of the Americas—if Bush and company's dreams were realized—were set to meet in Miami, Florida. The Free Trade Area of the Americas represented almost ten years of mostly American planning. It would basically be NAFTA for the entire Western Hemisphere—all of South America, Central America, Mexico, the US, and Canada—but with added features, such as incorporating WTO-style control over local laws—labor, environmental—and more. Additionally, all countries signing on would be required to "cooperate with" the WTO. If a country chose not to sign, they would be subjected to economic sanctions by being shut out of all hemispheric trade. This year's ministerial in Miami would be the realization of all these years of planning, the papers were ready to be signed, and they were discussing a permanent headquarters, possibly in Miami. The delegates got on planes to Miami, and so did we.

We arrived in town early. Our group had decided before we left San Francisco that we were going to focus on our own outreach project, which we would be doing in the week before the mass actions downtown, and before the summit began—so we didn't get too involved in the planning that was going on around that stuff, but we did try to follow it as well as we could. However, despite being physically distant from the convergence space and most of the other protesters, the police presence was ominous and constant.

We had made an informative pamphlet about the FTAA in Spanish, Creole and English—the three most common languages in Miami—and hoped to create dialogue among local people who would be most affected by the trade agreements, and if people were inspired to participate in some way in the actions, all the better! *Anandi:* "Our idea was to flyer to get people involved, but really, when I saw what things were looking like there, I wasn't so sure I felt comfortable encouraging people to go to the protests. It seemed like we were just inviting people to come get their asses kicked!" The first neighborhood we headed for to flyer was Little Havana. This historic Cuban neighborhood isn't particularly close to downtown, or any of the activist centers, nor particularly receptive to leftist politics historically, yet the first thing we saw when we pulled up on our bikes to 8th Street was a cluster of police, just standing, waiting, looking around. We were pretty unsure of how to proceed. We hung back for a while, then after the police moved on, continued with our mission successfully. We had some great talks with residents, and didn't get arrested. Others were less fortunate, however, in the weeks and days leading up to the big protests, numerous people were arrested for leafleting, or taken in for merely violating the ridiculous statute the city had recently passed making it illegal to carry almost anything (metal over an inch long? What about house keys?), to travel in groups, or even to wear "padded clothing" in the city of Miami.

The local papers, meanwhile, were portraying these arrests as if the cops were heroically bagging international terrorists, which in turn was only a small part of the months long campaign to frighten the South Florida residents with lurid tales of what would certainly happen when the "black clad anarchists" arrived. *The Miami Herald* spearheaded this campaign, which was hardly surprising, considering that they had invested several million dollars in the FTAA conference!

Ivy, "We were staying with my sister Daphne, who had warned me to be careful and stay away from the anarchists 'cause they were dangerous. The paper and Channel 7 News had pounded lies into her head, like all the protesters were rich young white anarchists from out of town who were going to break her city in half! Essentially they were warning her against me! Some of the city's fear-inducing measures were to cut the coconuts off palm trees downtown, shutting public schools, and re-routing or canceling public transportation."

Days of Action

We, the Rum Bloc, met up at six in the morning after a night of little sleep. The night before we had gone downtown to greet the arrival of the 3-day, 34 mile Root Cause march, a march that was locally organized by and for people of color—the Immokalee farm workers were a driving force, as well as Haitian mothers, local Latino groups, and more. After spending some time downtown we had gone on to Churchill's Hideaway, where the anti-FTAA punk show kept us into the wee hours. Come 6:30 am we were groggily grumbling over the *Herald's* preemptive bad coverage of the day's coming events and slugging down as much coffee as we could get our hands on. We biked downtown, wearing an assortment of totally absurd-looking outfits (mostly topped with bunny ears) designed to defuse a little of the tension being created by the protester vs. police showdown atmosphere being created around the events—a Superbowl-style dynamic, as our buddy Erick described it. We met up with the Direct Action march at the Government Center metrorail station meeting point. Not only was the turnout extremely low to begin with, something we'd started to realize in the previous days, a huge number of people coming downtown as a group had already been detained, and prevented from even reaching the meeting spot. The small march was soon corralled as we attempted to reach the fence surrounding the trade talks and the zone, which, according to the police, was forbidden to us. Still, within a couple of hours the group managed to reach the street nearest the fence, along with most of the folks who had earlier been detained, and entered into a standoff with police, near the fence. We used our mobility on our bicycles to act as scouts for protesters on foot, to guide them around the many police blockades as well as we could, and to act as go-betweens.

By the time the permit-ed union march was beginning, around noon, the police decided they had had enough of us, and moved in for the kill. Using tear gas, pepper spray and gel, concussion grenades, beanbag projectiles, and more, they eventually managed to force the previously peaceful crowd further and further out of downtown. First they pushed everyone up to the activist medical center, where protesters that felt they needed a break due to injury, gassing, or illness were resting, then they attacked the center itself! *Ivy,* "I had just gotten up from resting due to heat exhaustion. I went outside and saw a group of protesters being pushed past the Wellness Center when all of a sudden the police formed a line and started charging down the street. I was caught in the melee with some of my co-Rum Bloc-ers. We were pushed forward and I tried to get back into the center, dodged a baton to my head, and was pepper gelled. The police contaminated the medical space by pepper spraying in through the door towards the sick people resting inside. They wouldn't let anyone get back in and crushed people in the door who were trying to get to safety." *Anandi,* "I missed the scene at the Wellness Center 'cause Erick and I had run off looking for the action a few minutes before. We found ourselves using our bicycles to try to find a way out for the march, who were being pushed even further away from downtown, into Overtown, the poor black neighborhood everyone had continuously seen fit to warn us all about since our arrival, cause, you know, 'those people' wouldn't like us freaky activist kids! To make a long story short, we found ourselves (the march) being surrounded and I found myself separated from Erick and being targeted and pursued by some very large frightening riot cops. With no way out, I turned to one of the neighborhood residents watching events unfold and asked her to hide me. She and her neighbors hid me for over an hour, until all the action had passed by, even when a cop tried to get her to give me up to them! Thanks, nice ladies! Later, when I pointed the building out to Ivy, she said, 'Oh, I've been there, that's where I used to buy pot in high school.' Funny! Anyway, it turns out they just kept pushing the crowd north till they got to the convergence space, which they threatened and taunted, but did not raid. In the end, 167 people were arrested during the course of the day."

The following day, Friday the 21st of November, we felt that joining in the planned solidarity action for those who'd been arrested was the way to go. It was clear that going downtown wouldn't be practical, and there didn't seem to be much point anyway. The talks had come to an early end, with the future of the FTAA in serious doubt, and the police retained control of the area. So we tried to go to the rally at the jail, but by the time we arrived the entire area—jail, rally, and a block in each direction—had been sealed off by the police, who were in the process of evacuating buildings inside the cordon. The protesters negotiated with the police, and an agreement was reached that the crowd would disperse, and the police would allow them to leave. So they began to leave in small groups, as agreed—and the cops attacked! Protesters (and bystanders) were pepper sprayed, beaten, and jumped from behind as they attempted to leave, and everyone was taken in to custody, including people dressed like protesters from as far as three blocks away. Police reports carried notes such as "gathering stones with intent to attack police" and ironic "failure to disperse" charges. Arrestees were cuffed behind their backs and left that way for up to 12 hours, refused medical attention in even the most severe cases, held in confined spaces which were contaminated with chemical agents, stripped in the presence of large numbers of male officers (male and female arrestees) who made threatening and lewd comments, denied water, denied food, sexually assaulted, woken at frequent intervals after finally being taken to cells, and denied access to phones or counsel. Many of these actions fall within international guidelines defining torture. Denied the option of a no contest plea, many were forced to plead guilty to ludicrous charges to get out of jail, those with financial resources entered not guilty pleas, were bailed out, and are awaiting trial, for which they will have to return to Miami (the overwhelming majority of those arrested were from elsewhere). Many of the arrestees found out upon their release that their possessions were gone, the police had simply thrown everyone's bags, jackets, and even bicycles in the street where the arrests had happened and left them there.

AND NOW?

This round of FTAA talks ended in disarray, due to pressure from countries such as Brazil and Venezuela, the US and Mexico found themselves in a position of choosing between no FTAA agreement at all and one that contained almost none of the measures which would be most damaging (yet were most dear to the hearts of the corporations and such like), which had been feared by residents of less influential areas and activists alike. The idea of permanent HQ buildings, in Miami or elsewhere, quietly ceased to be discussed, as it became clear that the new "FTAA-lite" would be too small and decentralized for anything like that to be appropriate. The delegates went home, many protesters left town headed for the School of the Americas protest in Georgia, and the rest of us headed home to discuss what we'd seen and done. Did we win in Miami? The FTAA talks were a failure, from the point of view of Bush, etc, true, but does that mean that the protest was a success?

Anandi, "The summit collapsed, yeah, but was it because we were there? I think our movement has created a momentum, that these talks fail without us now, that we've created an environment where it is possible for representatives from other countries to defy the US's will." *Ivy:* "But it is important for us to be there, publicly showing outrage. Also, I was impressed with the local organizing, feel that things were created which will stay in Miami, and help in the long run."

Erick suggests that the amount of force that the Bush administration brought to bear against us indicated their vulnerability. That this is a time when things could go in a number of directions, and that Miami was a tacit acknowledgement that this was the amount of force and violence necessary to the maintenance of the status quo. "Consider the context," he says, "the opposition to the war in Iraq...the fact that at the same time as we were in Miami, Bush was in the UK where hundreds of thousands protested his presence!" *Anandi*, "I agree with this. I think what we're doing is important. But I left Miami feeling really traumatized, and I talked to a lot of other people who felt the same—I was arrested, and I was in jail with people who were much more freaked out even than I was and less able to deal. And I worry—is this the movement we want? I think it is important not only to build the world we want to live in, but also to actively, maybe physically oppose those who would keep us from doing so—but I don't like to see the balance tipped too far the other way either, where we lose sight of creating things and become lost in their game of fighting, these macho concepts of winning ground, losing ground, it's sports, it's war metaphors, it's not what we're for!" *Ivy:* "There is a quote from the civil rights movement that has really inspired me. It's along the lines of, I feel like many of our spirits were tested, but I still feel like it's worthwhile. Even if we don't win today, we work to inspire others, and so others will keep fighting, even if we might not live to see the change."

In the wake of last November's events, Miami has created a new police review board, the Civilian Investigative Panel, which many activists have high hopes for. The Immokalee Farm workers' Coalition continues to organize, currently sponsoring the 3rd annual Taco Bell Truth tour. Members of the Miami Activist Defense network, a legal collective formed to take on legal issues concerning the demonstration, remain in Miami and are working on the cases now coming to trial. While it remains to be seen what will happen in the long run, it would appear that the legacy we leave behind in Miami could be a positive one.

Yet as we look ahead to more mass protests in this country in the coming year—the IMF/World Bank in DC, the Republican National Convention in NYC, the G8 meetings in Savannah, Georgia—it seems important to learn from our experiences. We spent a lot of time on the streets of Miami being pushed around by the police, at a disadvantage, and we were ultimately not successful in disrupting the conference, the stated goal of the organizers. Many of the things we *were* able to accomplish in terms of getting where we wanted to go were because the police chose to allow us to do so. And while there is definitely value in the struggle itself, in showing our willingness to fight, if it costs us something, if we are compromising our safety, it needs to be worth it. And so we ask—in what ways was Miami worth what people went through? How could we have used that sacrifice to better advantage? And hope we can carry the answers over to the future...

BEERZONE CHAOS 2004 BEERZONE USA

Catch them on tour in the USA from 10th to 28th March
as they start to promote the forthcoming album on Beer City Records
which hits the streets in early summer.

The tour includes a show with the Dropkick Murphys at the Avalon Ballroom in Boston on 03-14. The tour kicks off in Cincinnati before heading thru Baltimore, Buffalo, Boston, NYC, NJ, Stroudsburg, Pittsburgh, Youngstown, Columbus, Detroit, Cleveland, St.Louis, Kansas City,Omaha, Oklahoma, New Mexico, Denver, Phoenix, Fort Collins, SLC, Vegas and Oregon. Some dates are provisional at time of going to press.

Check www.beerzone.net or with local press for changes as

YELLOW DOG

is this hard to find in USA???

no sorry

RemainsOfTheDay
"hanging on rebellion" new Lp!

Hellshock CD
"only the dead know....."

Born/Dead vs. Consume
split Lp&CD also out zet!!!!!!

Unkind
"miellemme tuhkaska" Lp

Bombstrike
"livets laga slocknar" Ep

To What End?
"and history .... Ep

Oktobr
s/t Ep

Madame Germen
"es cio....." CD

RemainsOfTheDay
"the Underlying.." Lp

still hot: Autoritär vs Coma split Ep (only mailorder!), Institute "2shadows" CD
soon: Legion666 Lp/CD, Deformed Conscience disco CD, Institute 2piano player" Lp/CD

you need a tour van in europe - we do van rental!
you need a tour shirt - we can print this for you!

CHECK OUR ONLINE MAILORDER!

Yellow Dog
Box 550208
10372 Berlin
www.yellowdog.de

AMEBIX
MAKE SOME FUCKING NOISE

8 track live CD recorded in 1986 in Slovenia. Remastered and with liner notes from The Baron. Includes: Arise!, ICBM, Drink Ane Be Merry, Largactyl, Fallen From Grage and The Darkest Hour.

!!ATTN: BANDS & LABELS!!!

WE NOW DO CUSTOM SCREEN PRINTING, UP TO FOUR COLOURS, AND WITH PROFESSIONAL PLASTISOL INKS. LABELS: CONTACT US ABOUT BULK PRINTING FOR YOU BANDS.

BESK: THE HEART OF CIVILIZATION LP
BESK: WHAT WENT WRONG 7"
TOTALT JAVLA MORKER/THEY FEAR THE RECLAIM: SPLIT 7"

CD/LP = $10 US | $12 CDN | $12 WLD (US$)
7" = $5 US | $5 CDN | $7 WLD (US$)

AMEBIX SHIRTS COMING SOON!

ARSON RECORDS
PO BOX 2087, MAIN PO
KINGSTON, ON
K7L 5J8, CANADA
WWW.ARSONRECORDS.COM

The Cropknox "rock and rot" debut LP/CD available March 8th

The Cropknox ceremoniously welcome San Francisco back to the punk rock map with their unique brand of uk inspired sing-along chaos. Limited edition colored vinyl available only at Cropknox shows or directly from Punk Core.

order online at www.punkcore.com and receive a free 2004 Punk Core Sampler CD featuring The Lower Class Brats, Defiance, Cheap Sex, The Havoc, Instant Agony and Action! While supplies last.

Punkcore Records
P.O. Box 916
Middle Island
N.Y. 11953

www.punkcore.com

distributed by HORDAL RECORDS

2003: THE YEAR IN RECORDS...

RYAN WELLS

All The Needle Records label 7"
This Japanese label put out three of the best 7" I heard all year, by the ZYMOTICS, KEEN MONKEY WORK and the SNEEZE. The ZYMOTICS, who garnered a garage-punk rep from previous releases, seem to have tracked down a copy of the first A FRAMES LP, and they stage a rare example of supposed 'band evolution' leading to greater things: a neck-bending repeat-the-beat art punk 7" with all the strangled and suppressed tension that makes that genre go-go. KEEN MONKEY WORK are the new TEENGENERATE, no shit, no shinola. Okay, I have no idea if they can keep it up as long as our 90s champeens, but just owning this 4-song EP is all any self-respecting advocate of fast-garage would need to quickly tape/burn 'em for all interested parties. They can write actual songs. And the same goes for the SNEEZE, whose EP is every bit as good as the KEEN's, and is on a par with any great powerpop-gnarl record from the last three-four years, FM KNIVES included. Apparently this label is a hobby-thing for some guys from the Japanese band PRIVATEWAYS, which explains its low profile and the lack of presence of these records in the states. Beg, borrow, steal, learn the lengua and bug the Japanese web mailorders: these are three great records.

TYRADES - LP
I thought their 7" were pretty good, but this LP of no-wave-styled punk came outta nowhere to knock off LPs that I had way higher expectations for, like CLONE DEFECTS and HOSPITALS, which were all fine and good, but this is better than either. I was shamed by Keddy for missing their gig last year, and made it up to myself; their live show was the capper. Sheesh, what a bunch of spazzes. On Broken Rekids.

A FRAMES - "2" LP
The new godfathers of 'art punk.' Kiss the ring, and ask for the favor of another LP, consigliore. Any hype is deserved. On SS Records.

FIRST TIME - "You Can't Hurt Me" EP
Apparently very limited, and not a real band. So, of course, a great EP emerges from the murk as the members themselves retreat into the mists...as a stand alone headstone, it leaves me hoping for a lighting strike on their graves. Rise up mofos, do an LP! Primal fumbling single-note garage mopery. On Johnny Cat Records.

OPERATION S - "Delinquante/Cauchemar"
Gotta have a French record on here somewhere, that tiny rock scene is still beating all expectations and releasing great records in spite of misplaced boycotts by Belgium-phobes. This has the femme vocalist from the NO TALENTS whining with supreme effectiveness over a perfectly produced no-gnu-wave punk attack, cutting down many pretenders to the style. How utterly charming. On the Wild Wild label.

EXPLODING HEARTS - "Modern Kicks/Busy Signals"
Sigh. Well, it's one of best ballad-style punk records I've ever heard. Ever, like including the original 70s crowd. Like, ever. Sigh. Released by Pelado Records.

REGULATIONS - EP
My hardcore record. I've already waxed effusive on the return of some kind of tuneage to hardcore, displacing at least some of the dominant boring-boringer-boringest screaming and blender chop that ruined the 90s for me. Paraphrasing Greg Ginn: "If it sounded like thrash, we tossed it." These guys, who are apparently ex-ETA (who were also great) do the perfect hardcore thing: they take their anger and white fisted clench and make great fucking songs out of it, with scraping guitars and dynamics and no shortage of bile, yet with a humanity to the execution that makes it palatable to the likes of non-comic-collecting little 'ol me. Any of you who get off on very fast garage punk and dig the first HEART ATTACK 7," say, will feel the same. On the Swedish Putrid Filth Conspiracy label.

FINAL SOLUTIONS - "Eat Shit" EP
I could put their LP here, but it's too tough to track down for some reason, so I'll go with their *apertif*, the amazing 4-track 7" by these ex-REATARDS brats. Spit, spite and smite. It's mebbe probably still sitting in yer local singles rack, so look right now. I heard the Germans already put it on Killed By Death#429.5. On Transparent Records.

FUNCTIONAL BLACKOUTS - LP
This is the best 'mean guys' record of this year, snatching the soiled crown held by last year's BAD TIMES LP and shoving it firmly onto their greasy skulls. Like that LP the best way to ingest this is one side at a time, then a quick run around the block, then back to it. Repeat listens could function as a harbinger of the need to listen to the familia and finally enter rehab 'for real'...on Criminal IQ Records.

INTELLIGENCE - "Boredom & Terror" CD
Feels like cheatin', since this is an A FRAMES side project 'an all, but good is good and this art-spazz is the perfect compliment to the A FRAMES thud. Now, if only Omnibus Records would press it up onto vinyl, like, *now*.

Honorable mentions:
Lots of other records are gonna compete for stereo time, this was a damn fine year for punk in general, but the other big contenders are the VOLT 12," both of the FM KNIVES 7" (the full length LP really kinda came out in 2002, but the vinyl re-release was in March, and fuggit...), the BANANAS *Nautical* CD, the (soon-to-get-legit release) NERVOUS PATTERNS CD, the DIPERS CD (LP?), the continued excellence of the Danish Kick'N Punch hardcore label, the CLOROX GIRLS EP, the FUSE! *Breaker Breaker* 7," any moment off one of the many MR. CALIFORNIA EPs, and the crop of reissues that finished the year off right: DOUBT LP, GROUT 7," LEFTOVERS 7," SIMPLY SAUCER LP, BUFFALO's *Volcanic Rock* LP (try it SABBATH freaks, you will not be disappointed!) and the two excellent new volumes of 70s KBD Swedish punk that are tuff to find but will turn up more easily soon.

ALLAN MCNAUGHTON

2003 was the year of the seven-inch single. Let's go.

THE FUSE - "Sex Crimes" EP
This is definitely my most-played release this year, or at least most-played song. The flipside is a throw-away TUBEWAY ARMY cover, but the title song is a minute and a half of perfect arty pop.

THIS IS MY FIST - "I Don't Want To Scare You But They Are Going To Kill Most Of Us." EP
This record was a little more polished than expected from their live show, but I think they benefited from it. Since recording this they've added another guitarist. Look for good things from them in 2004.

CAREER SUICIDE - "SARS" EP
Blasting out of Canada, this band had one seven-inch out already, on Kangaroo Records, but this one brought them to my attention in a big way. Their album didn't have quite the same impact, but this 7" kills.

IMPRACTICAL COCKPIT / COUNTY Z - Split EP
Both these bands put out pretty good LPs this past year, but I was first alerted to their existence on this split. They complement each other perfectly, both playing punk outside of the norm. They manage to utilize post-punk, arty influences (like the SCISSOR GIRLS, DOG FACED HERMANS, etc) without sounding the least bit pretentious, which is a rare thing in this climate of Brooklyn hipsterdom.

FM KNIVES - "Estrogen" EP
Following up last year's excellent BOYS meets BUZZCOCKS album with more storming originals and a BEAT cover. They recently played their last show with original guitarist Chris Woodhouse. Hope they can keep the hits coming with a new recruit in '04.

CONFLICT - "Carlo Giuliani" EP
Still relevant after all these years, and keeping the fires burning. Colin still has a knack for getting to the heart of the issue.

CLOROX GIRLS - "Baby EP"
Raw late-70s LA punk from a bunch of youngsters who live in a van and seem to tour non-stop. Watch for the LP in 2004.

ORPHANS - "Nobody's Fool" and "Chinatown" EPs
LA's ORPHANS came up to the Bay Area for a bunch of rollicking shows this year, notable for their singer's shenanigans and their piercing guitar sound. The records managed to capture some of the magic.

Non seven-inch picks:

BORN DEAD ICONS - "Ruins" LP
Also partly responsible for the best show of 2003, when they played with LA FRACTION at the old Mission Records space.

PLEASE INFORM THE CAPTAIN THIS IS A HIJACK - LP
Don't say the E-word. This record ruled.

PHOENIX FOUNDATION - 10"
The best of the LEATHERFACE/HUSKER DU impersonators. Better than LEATHERFACE have been recently actually.

BUZZCOCKS - LP
Best comeback. I raved about this when I first got it and dozens of listens later it's not quite the gem I initially thought, but it does have some moments that rival the best stuff they've done.

V/A - "Let's Get Rid Of LA" LP
Hands down the best comp of the year. Made me want to move to LA. (Well, that and the vegan donuts). Don't worry, it'll never happen.

Apart from some great records and gigs, 2003 was a fucked up year. I hope 2004 is a lot better.

TIM BROOKS

Top 10 for the year? Impossible task, but here are 10 that have hardly left the turntable this year. Once again, proof that the punk scene is alive and well…what a great year for music…

DEADLINE - "Back For More" LP
This LP blew me away and I've been playing it death since it turned up. Fantastically catchy punk rock with some of the best female vocals I've ever heard played by a bunch of guys and gal who look like they'd knock yer fuck in at a moments notice.

FROM ASHES RISE - "Nightmares" LP
From the HIS HERO IS GONE/TRAGEDY sweeping-wall-of –noise-hardcore school, these folks have turned the dial up to 11. The split with VICTIMS was crushing but this LP turns it up a notch. What sets these Nashville transplants ahead of the pack is the songwriting and musicianship, which deliver actual songs that stand apart from each other. Interesting that they are now on Jade Tree, I'm sure there will be lines of emo kids at hospital emergencies across the globe with bleeding ears!

SMALLTOWN - "Years Months" 7"
Why the fuck this band isn't huge is beyond me. They have 3 amazing 7"s but are hardly known, but are one of the best bands I've ever heard (seriously). Total STIFF LITTLE FINGERS/BELTONES, but at times even better. The song writing is so strong, and the songs just stick in yer head. Only 2 songs and one is a cover (their NEWTOWN NEUROTICS cover is better than the original), but still its one of the best discs of the decade.

INEPSY - "Rock n Roll Babylon" LP
MOTORHEAD.

WORLD BURNS TO DEATH - EPs
I'm lumping all their EPs of the year together, as they are all great. Totally over the top abrasive hardcore. Like your favorite Swedish hardcore heroes but way more out of control. Scary looking bunch of fuckers too.

MARKED MEN - LP
Loved the REDS, but this is miles better. The best Rip Off release since the RIP OFFS themselves. If all those garagey Rip Off bands were just too samey for you then try this for size. Like the DICKIES mixed with SCARED OF CHAKA its super catchy and poppy but with a rough edge.

NO HOPE FOR THE KIDS - LP
Wow. Haven't even been able to get my own copy yet, but on the repeated listens at the compound this just had to make it. Like the YOUNG WASTENERS LP of last year, this is a Danish masterpiece. It sounds old (TSOL, TOXIC REASONS and a hint of later years Riot City) and vaguely familiar but yet is definitely not a total rehash of an old sound. I know it's going to be hard to get this off the turntable.

TYRADES - LP
Herky jerky, out of control and over in a blink of an eye. I'm loving a lot of what is coming out of this scene (SPITS, FUNCTIONAL BLACKOUTS etc), but this band are my favorites, probably in no small part due to their devastating live show. They played for about 15 minutes to a small packed room and blew the place apart – like a female fronted BLACK FLAG or something. It was exactly what a punk band should be like – energetic, out of control and just a little scary… the LP doesn't capture it, but its close.

CLONE DEFECTS - "Shapes Of Venus" LP
This made it in for the same reason the TYRADES did, pushing genres and making something with old roots totally new. They mine the whole DEAD BOYS territory, but add a fucked up quality I like. Again the live show pushed this into the top 10. I love it when bands look weird, and this is one bunch of ugly motherfuckers…punk rock.

NO CHOICE - "Dry River Fishing" CD
England has some really great melodic bands right now (ANNALISE, FOUR LETTER WORD, DEADLINE etc) and this CD is yet another to add to the list. I don't have time for old fuckers limping back to relive their lost youth but this band's recent stuff destroys their gear from 20 years back. Driving melodic punk rock with a political backbone.

Any of these could easily have made the list….
ANNALISE/GUNMOLL – split EP, TAXI – *Like A Dog* LP, PHOENIX FOUNDATION *These Days* 10," V/A - Tower 13" LP, BORN/DEAD – LP, VATICANS - 7," CUT THE SHIT – *Harmed And Dangerous* LP, WASTED – *Can't Wash Off The Stains* 10," BOXED IN - *Progression* EP, HENRY FIAT'S OPEN SORE - *Teenage Pretty Boy* EP, HOUSE ON FIRE – EP, ONION FLAVORED RINGS – *Used To It* LP. KRAYS - *Time For Action* LP, RANDY - *Cheater* EP, EXPLODING HEARTS – (Makin')*Teenage Faces* EP, FM KNIVES - 7"s, BARSE - EP, STAKEOUT - LP, etc etc.

RAMSEY KANAAN

ENABLERS - "Sweet Fuck All" LP
AVOID ONE THING - CD
WEAKERTHANS - "Reconstruction Site" CD
Best band in America!
NO CHOICE - "Dry River Fishing" CD
DIE WALTER ELF - "First Two LPs" CD
Germany's finest band ever, and easily one of the top three pop-punk bands of all times! Reissues of their first two LPs on Flight 13 Records.
LOWEST OF THE LOW - "Nothing Short Of A Bullet" CD
NOFX - "War On Errorism" CD
Of course! Best equal band in America, with the Weakerthans!
ROARING JACK - "Complete Works" 2xCD
Reissue of this incredible political folk/rock Scottish/Australian ensemble from the late 80s.
TURBONEGRO - "Ass Cobra" and "Apocalypse Dudes" CDs
Reissues of their classics on Epitaph.
Plus essential CDs you should steal/copy cos they are on evil major corporations: DAVID CROSS - best political comedy since Bill Hicks. The man is a fucking genius. And fucking funny. And PHIL OCHS, the reissues of his first two classic albums.

KENNY KAOS

EXPLODING HEARTS - "Makin' Teenage Faces" 45
ENDS - "Teenage Detox" 45
TIGER SHOVEL NOSE - "Cappuccino Twist" EP
BUZZCOCKS - "Jerk" 45
PUBLIC TOILETS - "Wish I Was Stupid" EP
STUCK UPS - "Last Chance" 45
DISTRACTION/HATEPINKS split EP
RADIO REELERS - "Rockin' Sound" LP
PUT ONS - "Get Your Kicks" 45

MIKE THORN

CHRIST, WILL SOMEBODY SHUT THIS GUY UP?

(Continued On Next Page)

What a daunting task this has been, especially since I'm of the opinion that 2003 will go down as one of those great years for punk rock. Just mountains upon mountains of good records came to fruition this past year and selecting just ten is an exceptionally difficult to nearly impossible ordeal, but I did it—though, in keeping with my reputation, there are more than ten selections. I am, however, cheating within the spirit of the rules of engagement, if not the letter of the law. So here I present to you the official *Mike Thorn 2003 Punk Rock Year In Review!* ™

So let's start with my favorite format, the seven-inch record. I'm of the opinion that most punk and especially most hardcore bands can't really fill a full twelve inch record with high quality cranked through the roof, pogo-rific, stage-diving worthy rock-idge. There are exceptions (and we'll get to those in a moment) but for the most part the seven inch remains the perfect format for punk rock—and CDs, well they remain the perfect format for an evenings entertainment watching the electrical storm that develops on their surface when you stick them in a microwave. Try it. So back to the matter at hand, let's talk seven inches of the year in my humble opinion, discussed in no particular order cause hierarchies are bad, or something like that.

FUCKED UP - "The Police/Municipal Prick"
Honestly words can't describe how much I adore this record, I really and truly think that I might have worn out my own personal copy of this and am well on the way to doing the same to *MRR* collections copy. "The Police" is a monster of a song, from the intro that echoes of the WHO's "Baba O'Reilly" to it's stomping POISON IDEA-esque perfect riffing, pissed as all hell vocal delivery, and slashing lyrics about the boys in blue. The flip is a speedy thrasher about the scummy, self-interested politicians, both left and right, who dominate the Toronto political landscape. A totally classic record. (Deranged)

POIKKEUS - "Simpatia Paholainen" EP
Rampaging RIISTETYT worship down to the cover artwork from these Finland obsessed Japanese punx—but in classic fashion, they have taken the manic, hectic Suomi template and cranked it up through the roof. Drop the needle on this EP and see what I mean—like an A-Bomb going off in your living room—dripping with distortion, reverb and a relentless drum attack. All killer, no filler. (Crust War)

CROPKNOX - "Just Can't Live" EP
Local SF spikey toppers debut EP that I simply cannot get enough of, simple well constructed punk songs that combines UK 82 glue bag punk with *Sound & Fury*-era YOUTH BRIGADE and smidge of *Mommy's Little Monster* style SOCIAL DISTORTION for a potent punk attack. Their track, "New Solutions" is probably one of my top songs of the year. (Glue Rot)

SICK DOGS - "Real End Of The Century Punk Rock" EP
This record still remains a slight mystery to me, I know nothing about the band, have no contact info or even if this for certain came out in the year 2003, but 2003 is the year I acquired it and so it shows up in my top ten. What I can tell you, however, is that these Italians crank out three quick paced pogo attacks of deranged Italian punk. My favored track being the scorching "Figli Del Progresso" with it's oompa-oompa drums, blistering out of control guitar work and top notch snotty vocal onslaught. Somebody tell me more, please! (???)

V/A - "København I Ruiner" 2xEP
The seven inch compilation of the year hands down—featuring the cream of the crop of the K-town scene. Can anyone really argue with a line-up that features YOUNG WASTENERS, NO HOPE FOR THE KIDS, the beyond brilliant GORILLA ANGREB, LOKUM, AMDI PETERSENS ARMÉ, URO, SNIPERS, INCONTROLLADOS, AKTIV DÖDSHJAELP, SLAVE, PARAGRAF 119, and ASBEST? Once again, if punk is dead, then what the hell is this? Raw, primitive and totally raging from start to finish, a total essential record for any self respecting punk rocker. (KicknPunch)

ADDICTION - "Fuhai-Ningen No Gomi" EP
Sure, some folks I know were a bit let down that they dropped their UK 82 stylings on this new EP, but personally I've come to prefer this new STALIN mixed with ABURADAKO herk'n'jerk approach to the more straight forward attitude of their *Punk Alien Razar* twelve inch. Twitching, psychotic, rampaging punk rock for the maniac within, with a definitively classic Japanese punk rock feel to it. (MCR Company)

NEUROOTTIISET PELIMANNIT/TARTUNA - split EP
Most of the punx I nerd out with will already know of my obsession with NEUROOTTIISET PELIMANNIT and their arse-ripping Finnish onslaught—fans of the traditional TERVEET KADET, RATTUS or KAAOS style won't be disappointed one bit with their four tracks on this split. Raw, primitive trashed out thrash the way it should be done. For their side TARTUNA contribute several tracks that rage in similar yet a smidge more metallic sort of way—quality stuff, but the real reason for hunting this down is for the NEUROOTTIISET PELIMANNIT tracks. They released an EP that was just them too, but these cuts are the real winners! (Risto Eronen)

CAREER SUICIDE - "SARS" EP
Another contribution from the rather excellent Toronto punk scene, this brought to you once again

DR. DANTE

Mr. Ryan told me no reissues, so I'm leaving out the Nazis From Mars singles comp and I'm disqualifying the Harold Ray Live LP from official consideration (since I lent my golden vocal chords to the proceedings) and Guitar Wolf's "UFO Romantics" because I guess the major label connection in Japan gives them an unfair edge or something. But everybody already knows how wondrous those bands are anyway, right?

So here are some of the lesser-known players in the big sweepstakes for a piece of my affection, pretty much off the top of my head. Honorable mention to Rise Above Entertainment for their Santo DVD's and videos with subtitles (especially recommended: "Santo Y Blue Demon Contra Dracula Y El Hombre Lobo," which was great dubbed but is now extra great!)

1. TEENAGE HARLETS - 7"/LP
That's right, a 7" LP. Seems that while I wasn't looking, these kids went from being reliably entertaining and reasonably good to being great and this is a fine testament to that greatness. As satisfying an album as was released this year and it's on a no-nonsense 7".

2. NYLON - CD
Good luck finding this rock and roll gem unless they tour America, which they should as they're the most amazing live act I've seen in a long while. Androgynous Japanese gals stagger/jumping around like gangbusters: the guitarist split her guitar into splinters just from falling down so much. If someone read all the critics gushing about the "return of rock and roll" and imagined what the best of those hyped-bands should sound like (instead of the mediocre reality), it would sound like this.

3. BLACK LIPS - LP
Where "Back From the Grave" style-bands meet the Germs. The CD version of this didn't seem quite up to the quality of their singles, but it grew on me with repeated listening. The LP sounds ten times better, however, and cements their rep as one of the most forward-looking backwards-looking band around.

4. THE FLYING DUTCHMEN - "Caveman Sessions" LP
They seem to have worn out their welcome with many owing to their overage delinquent hijinks of swiping other people's drinks and such (exactly what else I don't know, some people just get a look in their eye when the DUTCHMEN are mentioned), but they're as fine an exponent of the, uh, "traditional" R&B-based...uh, OK, GARAGE. I said it, I'm sorry. Also, I have been advised that they would like to see Chants R&B as a reference point in future reviews rather than the MUMMIES.

5. REAL LOSERS - "Time To Lose" LP
OK, I've got to stop being so long-winded. So: Best band out of England since the Users, maybe even the Wombles.

6. TYRADES - LP
The kind of noise I was born for. Everything that's wrong with kids today. Punk AND Rock. Make that Fucking Rock.

7. ZYMOTICS - "Watch That Worm" EP
Still a great band. Chalk it up to the infrequency of their releases.

8. ROCK 'N' ROLL ADVENTURE KIDS - LP
Spazz 'n' roll at its finest. Everything that's right with kids these days, just like "Up With People."

9. MR. AIRPLANE MAN - "Moanin" CD
Of all the duos making fucked-up blues, they're the best and seem to get the least notice.

10. THOR - "Search And Destroy" 7"
Thor is back and better than ever! Not a cover of the STOOGES classic, but an epic worthy of THOR! He demands exclamation points! I've seen all the bands on this list live (except the Real Losers) and they're all great live but THOR is the greatest! Odin bless him!

by the fine folk at Deranged records. CAREER SUICIDE crank out four killer romps of ANGRY SAMOANS styled snot-rocket to the face punk. The A-side rips out a mid-paced tribute to those inflicted with the horrifying SARS virus, while the B-side rips through three tracks of thrashy trashy hardcore. Great, great, great! (Deranged)

KNIFE FIGHT - "What Have You Done?" EP
Tough as nails hardcore from these ex-LIFES HALT folx, totally rages in a NEGATIVE APPROACH with a twist of STRAIGHT AHEAD sort of way. Relentless, brutal hardcore that seethes and oozes with power. Makes me run around like a maniac smashing everything in sight. (My War)

LOS DOLARES/SIN APOYO - split EP
Two South Americans bands round out my top ten—SIN APOYO lay down three shredding tracks of Chilean hardcore punk that brings to mind APATIA NO! —slightly anthemic but totally driving hardcore that barely pauses to catch its breath. On the flip we have LOS DOLARES, who crank out two more mid paced but equally powerful slices of Venezuelan punk rock—the snotty vocals and sing-a-long quality is what really does it for me on their side. Reminds me a bit of the classic Spanish (well technically the Canary Island) punk band FAMILIA REAL or the more mid-tempo'd and rocking VIOLADORES tracks—start hunting! (Noseke)

Of course there's tons of other stuff that *could* have made it into this list but those ten really sum up the best picks of the year for me. In addition you should be certain to track down ALLERGIC TO BULLSHIT "What We're For Is What We'll Get" EP, the first DEADLY WEAPONS EP, the VIOLENT MINDS EP, and of course the WORLD BURNS TO DEATH "Art of Self Destruction" EP

Now onto the twelve inchers—a format most punk bands fail to master. Who truly know why, though I do think that the length of the medium lends itself to bands just piling on the filler tracks— I really think too many bands try to do an LP way too early in their history, rather than doing demos, EPs and giving themselves time to develop and, perhaps more importantly, time to write better songs. So that all said, here's my top LPs once again in no real order.

TRIGGERS - "Shoot Your Mouth Off" LP
If you don't already own this record, put down this lovely copy of *MRR*, walk to the nearest record store and purchase this record. Seriously great punchy and well crafted punk rock from the Rose City of Portland. Totally catchy tunes bringing back the oh so revered sound of early L.A. punk rock (think X, think The BRAT, think Dangerhouse records) but with a style and sonic quality that's all their own. (Dirtnap)

BORN DEAD ICONS - "Ruins" LP
Those crazy French Canadians continue to pound away on this their third album. A good number of folx like to tag them with a simple MÖTORHEAD meets AMEBIX sort of tag, but personally I think there's a lot more going on here than simple cliché crust punk. There is just this overall moodiness that pervades their song writing that really brings to mind early WIPERS stuff, dark, depressed, morose music with a tinge of angst and melancholy sense of melody that really makes them stand out from the pack. Always top notch live. (Feral Ward)

TURBOSTAAT - "Flamingos" LP
Got turned onto this great German band via those MANIFESTO JUKEBOX guys—which makes a lot of sense given TURBOSTAAT are cranking something very much akin to the sweeping guitar LEATHERFACE meets HÜSKER DÜ punk of the aforementioned Finns. Well performed and constructed melodic hardcore, with German vocals making it pack a very powerful punch. (Schiffen)

AVSKUM - "Punkista" LP
Crushing pile-driver onslaught of Swedish hardcore from these twenty year vets of the scene. A steamroller of riff heavy hardcore. (Prank)

CAUSTIC CHRIST - "Can't Relate" 12"
Hailing from Pittsburgh, PA they are simply a full on sonic juggernaut—crushing riffs, spiteful lyrics—truly one of the top American hardcore bands going these days, Perhaps best comparable to the fury that POISON IDEA manifested during their *Feel The Darkness* period. Totally ripping live too. Amazing. No really. Amazing. (Havoc)

PERESEVERE - "Panic Land" 12"
Limited to 300 copies, this Japanese band tears through twelve inches of blisteringly raw hardcore that once again borrows heavily from the classic Scandi sound. A total ripper from start to finish! (Insane World))

TYRADES - LP
Oh my Christ—what a mess! A beautiful chaotic sloppy choppy wonderful record—Chicago's first and self-proclaimed only punk band continue to impress with their first full length. Totally original angular punk with Jenna's maniacal spitting vocal delivery—great! Last time I saw them their bass player had ripped off his fingernail the night before, and they were still better than your band will probably ever be. (Broken)

NO HOPE FOR THE KIDS - "Storkøbenhavn" LP
Yet another modern classic from those K-town punx—mixing later period Riot City (think UNDERDOGS) with the SoCal tunefulness of AGENT ORANGE and the dark overtones of WARSAW creating one powerful record that has almost served as the default wintertime soundtrack around here at *MRR* HQ. (KicknPunch)

LA FRACTION - "Aussi Long Sera Le Chemin" LP
French female fronted darlings that recently graced our cover also released one amazing record of tuneful melodic (dare I say pop?) punk—powerful female vox layered over a very well constructed, hook laden backdrop that often earned them the tag of being a French GITS. One of the best bands that I saw all year to boot. (Skuld)

V/A – "Fåk Danmark: Pånk Og Anden Underground Fra Danmark 2003" 2xLP
Oh Denmark, why is it that you can do no wrong? While *København I Ruiner* shows off the best that the city of København has to offer, this double LP displays what the *rest* of the country holds. Running the full gambit from total raging hardcore, to power pop to pogo punk and everything in between, this comp is a definite must have—highlights of course being The JERKOFFING JERKS, INCONTOLLADOS, ARRIGT ANTRÆT, NO FUCKING TALENT, The HEADFALL ATTITUDES, and GUDDOMMELIG GALSKAB. Happy Hunting! (Fåk Pladeselskaber)

FLOYD

So this year I decided to do only LP's of new releases. Sure there were some great 7"'s (WBTD, COLBOM, the DISKORDS) As well as some fine reissues (The BIG BOYS, SOULSIDE, ARTICLES OF FAITH), but in the end it is the new full lengths that kept me going and 2003 was a banner year. So in no particular order here goes nothing. By the way in the order to be fair…I limited my # of choices from the Twin Cities.

SWEET J.A.P. -"Virgin Vibe" LP
Awesome punk from Minneapolis. Why is it that even the transplanted TC folks just rock. Also possibly this years best live act.

SOVIETTES - CD
Okay so the mastering of the LP was butchered and I only have the CD. If you are going to listen to the inferior format, it might as well be something as good as this female dominated band. Everybody in the band sings and everybody rocks. Yet another from Minneapolis.

GUNMOLL - "Board Of Rejection" LP
Barely beating out GRABASS CHARLESTONS and FIFTH HOUR HERO for the best No Idea release this year. GUNMOLL fuels my LEATHERFACE fetish and then some.

DIRTBOMBS -"Dangerous Magical Noise" LP
Okay everybody agrees that Mick Collins is quite the genius. Now can we also give it up for Jim Diamond. This band is now 3 for 3 in the full length departments

TOYS THAT KILL - "Control The Sun" LP
The promise that was displayed on the "Citizen Abortion LP" is realized.

RIVERBOAT GAMBLERS - "Something To Crow About" LP
Okay so Mr. Bobby Manic panned this in his review. This is why Bobby has a pop column and not a rock one. Reviving basic rock'n'roll punk ala DEVIL DOGS and NEW BOMB TURKS. This band rules.

HUSBANDS - "Introducing The Husbands" LP
Basic primal punk in a Billy Childish way. The soundtrack to many late nights of drinking and reminiscing

FROM ASHES RISE/VICTIMS - split LP
Sometime we just feel like being angry.

ANTI-FLAG - "The Terror State" LP
Look I work at Fat and am normally sick of the stuff we put out long before it ever reaches the store. This one I am not. Good, political, and not quite as cliché as you want to make it out to be.

TYRADES - LP
Oh so good. Punk as it is made to be played. On Broken Rekids.

CAROLYN KEDDY

HUSBANDS - "Introducing the Sounds Of The Husbands" LP
This record has everything I look for in great rock and roll. The HUSBANDS are an all female band with great songwriting, playing and vocals. Sarah has one of the best voices in music today. It's deep, powerful and truly amazing. The music is primitive garage, but in that great get-you-off-your-ass way. There are six covers (all cool choices BARBARIANS, BO DIDDLEY, CAROL KING, etc.), but it is the original songs that I like the most. "Swept Aside" is a perfect unrequited love, defiant woman song. Fantastic. (Swami)

TYRADES - LP
The TYRADES blow me away. It is as simple as that. They put on an amazing live show that I am happy to say the people in SF finally went to see this year. They write incredible, spazzy, short blasts of punk rock perfection. Singer Jenna has an amazing voice. It is tough and authoritative. The band is right there with her blazing through the tunes at break neck speed. As my co-worker commented to me, this is a perfect punk record. I couldn't agree more so I played it a few thousand times more. I never get sick of it. (Broken Rekids)

DIRTBOMBS - "Dangerous Magical Noise" LP with 7"
In a perfect (i.e. another) world The DIRTBOMBS would be the most popular band on the planet. But as we all know the majority of the general public has very bad taste so the DIRTBOMBS will remain in that middle ground were they play sort of big clubs to sold out crowds. Personally I'd rather it that way 'cos I hate going to stadiums. I want to see the boys up close. *Dangerous Magical Noise* features all original tunes crossing musical genres, but coming out as one perfect piece. Without a doubt "Stupid" is one of my all-time favorite DIRTBOMBS' songs. If you are like me you picked up the first pressing of *Dangerous Magical Noise* on vinyl so that you could get the bonus 7," which featured two fantastic CHEATER SLICKS covers, "Possession" and "Refried Dreams". This 7" alone is one of the best things the DIRTBOMBS have ever done. It was such a well kept secret that you either had to be in the know or know someone in the know. There was no mention of it on the cover so you were surprised when you opened up your record. I kept trying to get our fearless leader Mr. Thorn to allow *MRR* to review it, but he wouldn't. I think he wanted to help keep it top secret. By the time you read this, those copies will probably be long gone. You should have bought *Dangerous Magical Noise* by now anyway. (In The Red)

VATICANS - "Commotion/ Talking About You"
One of the defunct San Francisco bands I miss the most. This 7" is all I have left. Two sweet gems of 60s girl in the garage group pop. The commanding, soulful lead vocals harmonize beautifully with the backing vocals and twinkling guitar. "Talking About You" is a catchy and scathing condemnation of the gossipy rock scene. Or am I reading too much into it? (Pure Filth)

M.O.T.O - "Kill M.O.T.O" LP
Perfect poppy punk songs. This record is so catchy. These guys sing about everything: cops, hating their jobs, rats, left-handed guitars and throw in some great love songs too. The big hit is "Dance Dance Dance Dance Dance To The Radio," their blasphemous ripping off JOY DIVISION while adding an anti-PC homeless stance. But all the songs are equally great. (Criminal IQ)

MR. CALIFORNIA AND THE STATE POLICE/ VILENTLY ILL - split EP
MR. CALIFORNIA is a certifiable genius. The world could use many more of them. Although he released more records this year than anyone has the time to remember, I pick this release because it includes the equally genius Vilently Ill. These two one-man bands are what all other one-man bands should be judged against. MR. CALIFORNIA AND THE STATE POLICE deliver nine songs on this 7" record at 45 rpm. My favorite is "Sexual Robot" a blast of silly and gross, but very catchy punk rock. VILENTLY ILL delivers five songs on his side. His best is "Heroin Is Stupid". Everyone start a one-man band today! (Proud To Be Idiot)

MONSTERS - "I See Dead People" LP
Despite the unfortunate choice of title, this one smoking garage record. LIGHTNING BEATMAN once again proves he is king. He has the best male voice in rock and roll. The MONSTERS quickly thrash through fourteen hyped up garage hits in about 30 minutes. "Fuck My Brain," "Sonic Nightmares," "Acid Dreams" and "Diggin' My Grave" plus others. This is the good stuff. (Voodoo Rhythm)

THEE FLYING DUTCHMEN - "Thee Caveman Sessions" LP
There aren't many bands that can even come close to the great sound of the MUMMIES or SUPERCHARGER. God knows many have tried. THEE FLYING DUTCHMEN manage to get some similar frolicking garage music blazing through some cheap shitty recordings. It should sound like a disaster, but this is one cool record. (Boom Boom)

FEEDERZ - "Vandalism: Beautiful As A Rock In A Cop's Face" LP
A new record by any legendary band always makes me wary. Usually it is as I expect, complete crap, but not in the case of the FEEDERZ. They are still hysterically funny and can rock. Frank Discussion's piercing, sarcastic vocals combined with the new rhythm section sounds as great as they did on *Ever Feel Like Killing Your Boss?*. CD version even features MP3 version of each song. It's a nice fuck you to all those rock star poseurs who keep complaining about how they are losing so much money because of people downloading music. Keep up the good work! (Broken Rekids)

OBLIVIANS - "First Recordings" LP
A nice limited edition collection of OBLIVIANS' songs before they became the OBLIVIANS' songs we know and love for those of us that still cannot get enough of the OBLIVIANS. I am sure I am not the only one. The recordings are super distorted and lo-fi, but the spark is there. (Goner)

QUEEN COBRA - LP
Usually I would never pick a record that I am so closely involved with, but as my boyfriend Michael said if I don't pick it no one at *MRR* will. And I really like it. A wild guitar, bass, drum machine assault that has been compared to METAL URBAIN with the female John Brannon singing. That's what people have said to me and I'd like to believe them. Includes the great song "No Drummer" written for all the boys who thought we'd be a great band if we got a real drummer. (Boner)

2003 Top Re-issues:
METAL URBAIN "Anarchy In Paris" (Acute), The LEN BRIGHT COMBO "Len Bright Combo Present The Len Bright Combo By The Len Bright Combo/ Combo Time!" (Southern Domestic), POP-O-PIES "Pop-O-Anthology" (Pop-O-Pie), SOLGER "Codex 1980" (Empty), MUMMIES "Death By Unga Bunga" (Estrus), SUPERCHARGER "Singles Party" (Rip Off), BIG BOYS "Wreck Collection" (Gern Blandsten), GEEKS "Dreamland/ Hey Wreck!" 7" (S-S), GITS "Frenching The Bully" (Broken Rekids), MOTARDS "Stardum" (Mortville), DMZ (Sepia Tone).

2003 Top Live shows:
ROCKET FROM THE TOMBS, TYRADES, FM KNIVES, SMIRK, LAS ULTRASONICAS, JOHN WILKES BOOZE, ORPHANS, POONTANG WRANGLERS, JACK SAINTS, ANTEENAGERS MC, TAXI.

WILLIAM RAGE

Top Twelve o' 2003, in no real particular order:

LE SCRAWL - "Too Short To Ignore" LP *and* CD (Life Is Abuse/RSR)
IRON LUNG - split 7" with BG (Born To Die) and split 5" with QUATTRO STAGIANI (Crucifado Pelo Sistema) (live everytime!)
LORDS OF LIGHT - LP (Rock,n,Role Play)
SEE YOU IN HELL/THE PUBLIC split 7" (Hluboka Orba)
BREAKFAST - "Vertigo" LP (625)
HAYMAKER - "Fuck America" 7" (Deranged)
BLEED FOR PAIN - "(japanese title?)" LP (Earthbound)
TEEN CTHULHU - "Ride The Blade" LP (Life Is Abuse) and split MCD with CREAM ABDUL BABAR (Hyperrealist)
KYLESA/CREAM ABDUL BABAR - split CD (At A Loss)
SUBTRACT TO ZERO - LP (Primary Thoughts)
MELVINS - "Kevin Willis Is A Fucking Cunt" 7" (Poof!)
AGENTS OF SATAN - "The Old Testament" CD (Intolerant Messiah)

BRUCE ROEHRS

FUCKED UP - "The Police" EP
This Toronto, CANADA, punk band is currently the hardest hitting crew in their town. After the brilliant "Circling the Drain" off the *No Pasaran* EP of 2002, FUCKED UP dropped two major bombshells on you in 2003, - the "Baiting the Public" EP and "The Police," EP - both on Deranged Records. The heavy guitar crunch of this band combined with the desperate gargle-with-battery-acid vocals make this formidable band a top contender for the crown of the Number One Canadian punk combo!

EVIL CONDUCT - "Eye For an Eye" CD
EVIL CONDUCT has been around the punk and skinhead scene for many years in their native Holland. With the release of "Eye For an Eye" (on Knockout Records) these skinheads have taken it to the next level. Songs like "Bad Days Are Over," "Nowhere To Go," "Jimmy" and "Hey Mr. Politician," and the title cut "Eye For an Eye" showcase this band's ability to write and play melodic Oi! hooks while keeping the anger and conviction intact. Check out the lyrics to "Mr. Politician": "Hey Mr. Politician, You said you'd put this nation right where it belongs, But Mr. Politician, take a long around you, None of the promises you made have come true. Hey Mr. Politician don't you understand, don't cheat the working class, we'll get you in the end." This is as good as melodic Oi! gets!

TEMPLARS - "Horns of Hattin" CD
The "Horn of Hattin" CD on GMM Records is superbly crafted skinhead music that will stand as an Oi! benchmark for years to come. Songs like: "Heroin Street," "Video Age," "Shift the Blame," "Consequences," "Breakdown- (Gotta Get Away From You)" and "Ockham's Razor" have convinced even the most severe skeptics that this is the premier skinhead outfit in all of America; possibly the world!

LIMECELL - "It's Gonna Get Ugly" LP
LIMECELL just celebrated 10 years of punk and skinhead triumphs and the newest record, *It's Gonna Get Ugly* on TKO Records, illustrates how dangerous these individuals really are. Steve, Kevin, Bob and Pat are carving out a unique territory where large skinheads run side by side with a hirsute Confederacy of Scum mountain-man type. The delicate combination of MOTORHEAD sledgehammer riffs with Philadelphia Oi! music makes for a treacherous mixture. LIMECELL are a force to be reckoned with!

HAMMERLOCK - "Compromise is For Cowards" CD
HAMMERLOCK has conquered the Bay Area and is moving into your neighborhood shortly! The New Steelcage Records release is fucking brilliant! Travis, Elizabeth and Mike have produced a scum punk masterpiece!!! The music is tough as nails and the lyrics are even tougher! Read the diatribe Travis like to call "Hate Is Not A Crime": "I won't swallow your happy pill, I am not your brother, I don't see things your way, I'm a fighter not a lover. You ain't sewing my mouth shut, You say I'm gonna pay in time, I got you news for you motherfucker, hate is not a crime. Here come the hate police with the thought police close behind, It don't matter what they do, I ain't ever gonna change my mind." Fuck yes! With excellent tunes like "Second Home," "Oldest Friend," "Forty Pounds" and "Government Worker" these country punks have staked out their residence in the local DAVID ALLAN COE Fan Club. Long live HAMMERLOCK!

STITCHES - 'Twelve Imaginary Inches" LP
The STITCHES rocked your glamorous little world with *Twelve Imaginary Inches* on TKO Records in 2003. Many of you pessimistic types didn't realize the Mike, Johnny and Pete could still deliver a salvo of this caliber. This fucking record is very good! The first side features instant STICTHES hits such as "I Don't Know," "Electroshock Carol" and "Better Looks (When You Were Dead)". Side B continues the enthusiasm with bell ringers like "2 O'Clock Shakedown," "Cars of Today," "Heartache" and "Kids Go Wild". These old punk rockers still have a few tricks up their sleeves! Fuck the STITCHES before they fuck you!

PERKELE - "Fran Frylykt Till Kamp" CD
One of the strongest Oi! records of 2003 is *Fran Frylykt Till Kamp* by PERKELE from Sweden. This has the heavy bass line, chugging guitar leads and rhythms and gruff singing that boot boys long for. The music is very powerful without sacrificing melodies.

ULTIMO ASALTO - "En Pie De Guerra" EP
The popular Spanish skinhead band ULTIMO ASALTO had a full length out for the skins and punks as well as the *En Pie De Guerra* EP on Cambentown Records. Great Oi! spoken here!

V/A - "København I Ruiner" EP
This is a spectacular Double 7" EP package from the Kick 'N Punch label with great bands such as AMDI PETERSONS ARME, SNIPERS, YOUNG WASTENERS, and NO HOPE FOR THE KIDS. Great!!!

STROHSÄCKE- "Nante's Inferno" LP
These German punks put out one of the best melodic punk LP's this year. It's rare to get so many great punk songs back-to-back on an LP. The sound is tough and rapid with shouted vocals and churning guitar and drum momentum. Very good! The songs are in German and by looking through the nice illustrated booklet that comes inside the excellent Attack Records package, the English speaking reader gathers that this band is anti-fascist and anti-hippie. Some beer consumption might also be encouraged!

COCKNOOSE - "Badmen, Butchers and Bleeders" LP
These evil human beings from Lawrence, Kansas have spread their filth over the entire planet as one of the strongest bands in the Confederacy of Scum. The "Badmen, Butchers, and Bleeders" LP along with the "White Trash Messiah" LP has firmly established these cretins as the most vile and disgusting band since GG. ALLIN to work the bars of the United States. With great songs like "Death Noose," "Alcohol Burnin' Man," "Invader #1 Must Die," "Punk Rock Outlaws"and "Fuck You Die" the mighty COCKNOOSE will tear your god damn ears off!! Get some COCKNOOSE in your life now! It will improve your fucking outlook!

Honorable Mentions:
KNIFE FIGHT – "What Have You Done" EP
BREATHE IN – "Nervous Breakdown" EP
NO WARNING – "Ill Blood" LP
TERROR / RINGWORM – split EP
V/A - "The United States of American Oi! Volume 2" - CD
RUNNAMUCKS - "Of A Different Breed" LP
DISCIPLINE - "Saints & Sinners" LP
FED UP / CONDITION - split EP
DEADLINE / BRASSKNUCKLE BOYS - split EP
BRODY'S MILITIA – "Violence Solves Some Things" EP
ANTiSEEN - "Destructo Wehrmacht" EP
LES TECKELS - "I'm Not so Angry" EP
CAREER SUICIDE - "SARS" EP
GENERATION 69 - "Condemned Citizens" EP
WOLF BRIGADE - "Life Comes" 10"
DSB – "Radical Punx Attack" EP
WORMSMEAT - "Four Stupid Brains" EP
CAUSTIC CHRIST / RAMBO - Split EP

Bobby Manic

10) Firestarter - "Livin' on the Heat" LP
9) Zodiac Killers - "Societies Offenders" LP
8) Marked Men - "s/t" LP
7) Rock The Light - "Let's Do Something We'll Both Regret" CD
6) Kevin K and the Real Kool Kats - "Kiss of Death" LP
5) FM Knives - "Keith Levine" 7"
4) Girls - "She's Hysterical" CDEP
3) Neurotic Swingers - "Artrats" LP
2) Kidnappers - "Ransom Notes and Telephone Calls" LP
1) Minds - "Plastic Girls" LP

MITCH CARDWELL

Continued on next page

REISSUES/OLD STUFF

(10) SUICIDE - "Half Alive" LP (Roir)
This is probably the one SUICIDE record I'd recommend, if only because it's the punkest stuff I've heard out of them. I'm still the only person I know who likes this though.

(9) X – "Delta 88" 7"EP (boot)
Next to "Adult Books," this is my favorite X record. I said it before, but it bears repeating: "Soul Kitchen" doesn't even suck on this! Well, maybe a little.

(8) "What? Records" 7"EP (Bacchus Archives)
THE CONTROLLERS, SKULLS and EYES were (or are?) three of the finest 70s punk bands out of L.A. You can hear all of them here…for around four bucks!

(7) SIMPLY SAUCER – "Cyborgs Revisited" LP (Get Back)
Along with that MICHAEL YONKERS reissue, this is one of the best proto-punk discoveries I've run across in years. I've actually discussed this record over cocktails TWICE. Yes, I suck.

(6) GG ALLIN - "Always Was..." LP (10th anniversary of death edition)
Boy, does my girlfriend love this record. In all honesty, I had never heard the entire album until I got this reissue. A serious question to those who haven't been able to escape this record for 20 years: do you ever NOT laugh at "Cheri Love Affair"?

(5) THE FIX - "Vengeance" 7" (boot)
I got some many fucking phone calls about this reissue. "Do you have it yet?" "Where'd you find it?" "How's it sound?" This is quite simply CLASSIC Midwestern hardcore punk. Bonus: it's just as rare as the original! Do you have the orange vinyl?

(4) BIG BALLS AND THE GREAT WHITE IDIOT - "" LP (Vince Lombardy)
Look at these fucking creeps! I LOVE IT! No mix tape I made in 2003 was without a BB&TGWI tune on it. Most frequently used tune: "I'm A Punk," because, well, I am.

(3) OBLIVIANS - "RockNRoll Holiday" LP (SFTRI) and "First Recordings" LP (Goner)
I can't believe I missed their reunion show. The Oblivians were, in my opinion, one of the top three bands of the 90s (TEENGENERATE and THE RIP OFFS being the other two) and I needed these more than you'll ever know. I'm still waiting for someone to reissue *17 Cum Shots*. DO IT.

(2) THE GEEKS - "Dreamland In Machineland" EP (S-S)
Ahhhhhhhhhh, the soothing sounds of Marin. So weird that it sticks in your head for days (or, in my case, an entire year). If you ever stumble across their lone LP, do not pass on it. There's more Geeks material to come from S-S…the world waits patiently.

(1) "Live At The Fuzz Club" 7"EP (Prim)
Sure, it might serve as a better document than a rock'n'roll record, but I'd say it does both jobs better than most. Extra high placement is given due to the uproar it caused in certain circles, namely the "If only my parents had fucked just a few years earlier" circle (which I inhabit). If not in the SF area, check eBay for a copy...

SINGLES

(10) MYSTERY GIRLS - "Circles In The Sand" 7"
Out of all the great bands popping up out of Wisconsin in recent years, these guys are far and away my favorites. They put on a spectacular live show as well. If this is a preview to their upcoming LP, then we've already got a 2004 frontrunner. (In The Red)

(9) ANTEENAGERS M.C. - "(The) Future ('s Coming Tomorrow)" 7"
The A-side is really fucking long…as *MRR* Radio listeners already know. I actually like this single and their weirdo debut/tribute LP more than anything they released in their previous outfits. Also, coming from France to The Stork Club RULES. (SDZ)

(8) TEENAGE HARLOTS - "Some Kinda Girl" 7"/LP
Yes, an LP. Hey, it wasn't my idea. Anyway, after several attempts to press this monster, they finally did it right. Plays exactly like their live show, only it smells slightly better. (Dead Girl)

(7) FUSES - "Sex Crimes" 7"
I must've listened to the A-side a billion times this year (not the B-side so much though). In a perfect world, this would be pop-punk. (Shit Sandwich)

(6) THE SNEEZE - "Chronic Wave" EP
Best Japanese debut single in a looooooong time. If you just can't get into the power pop or new wave that many of the newer Japanese bands seem to be playing, find this record at all costs. Soooooooo good. (Needle)

(5) PONYS - "So Sentimental" EP
OK…it's not *that* much like the CURE. This single, as well as their equally impressive Big Neck 7," have me thinking that The PONYS are the band to watch in 2004. Their debut LP is coming soon on In The

WILL RISK

More from Will On Next Page

PLEASE INFORM THE CAPTAIN THIS IS A HIJACK - "Your Good Thing Is About to Come to An End" LP
The times I saw PICTIH play, they had this transcendent quality that still gives me chills when I think about it or listen to the record. This is everything I want from punk…save that, music. Musically I can only put them between Kirsch bands like TORCHES TO ROME, BREAD AND CIRCUITS, etc. and FORMER MEMBERS OF ALFONSIN (who share three members with PICTIH). They're heavily FUGAZI influenced, but you could never call them a rip off. The record doesn't end with the music…there's a thick nicely printed lyric book and full color painting on the cover. Live, they had a slide show and sound-clips provided by a mysterious bald man. I don't know what else to say except trust me (and everyone else) on this one.

L'AMICO DI MARTUCCI - "Non Val Saper a Chi Fortuna Ha Contra" EP
This 7" is among my favorite records that 625 has ever released, if not among my favorite punk-hardcore records that I own. However, it went largely unnoticed. A crime, I say! This band, from Italy, played in the tradition of NEGAZIONE, but sounds more like JERRY'S KIDS meets Q FACTOR and has the energy and underlying melody that made LIFE'S HALT so great. Clean guitars and non-generic lyrics. God, this record is perfect, down to the layout. It is so full of energy, I would have a hard time believing you didn't like it. I only wish I could pronounce their name better. Their only other release, as far as I know, is a split 7" which was recorded a year or so before, but has only surfaced recently. I heard yesterday that they called it quits. Fuckers.

VENA CAVA - CD
VENA CAVA is straight up the best band from San Diego right now. I first saw this band when they came up with THE THUMBS and played a street show that we had set up. Sounding like a mix between JAWBREAKER and X, the band is one of the stronger three-pieces I have ever seen. This self-released album is perfect and I listen to it over and over again. The band takes steady, gritty melodic punk songs but ads on top of them these great brother/sister vocal harmonies. Just take my word on this one.

SURF NAZIS MUST DIE - "Anti-Everything" EP
I hyped it up in my review, and I don't really know what else I can say about it, but this EP is a fucking gem. It's worth every minute of effort you put into finding it (though I was able to get mine easily through Dead Alive Distro). Germans playing punk-hardcore that's raw, unconventional like JELLY ROLL ROCKHEADS, and fucking funny as shit like XFILESX, but with a BAD BRAINS feel, mixed with something off the wall like YOUR MOTHER. The vocals stand out over everything, and they have these great dance breakdowns where I just imagine a roomful of twenty or so dorky straight-edge kids in INFEST shirts drinking helluv Dr. Pepper and going fucking nuts. I think this band is no more, but I hear 25 TA LIFE is still a band, so maybe I'll go shoot myself.

THE SUICIDE FILE - "Twilight" LP
For some, I think this band got lost among shitty Indecision records bands, bands with the word "suicide" in their name, and the endless parade of shitty AMERICAN NIGHTMARE-esque bands. Too bad for those people, this band was fucking unbelievable. A hardcore band that ignored all boundaries and just fucking BROUGT IT. No macho attitude, no generic or just downright cheesy tendencies, great lyrics, and huge AC/DC guitar riffs. Fronted by Dave, the singer of NO REPLY, the band also had members from HOPE CONSPIRACY, and the drummer of ADAMANTIUM and DEATH BY STEREO (who is fucking amazing…if you are a drummer, you have to hear this band). But the band was at least ten times better than any of those bands (NO REPLY being the best of them, in my opinion), and straight up one of the most innovative hardcore bands of recent. Tom Hopkins will back me up on this one,

Red. (Contaminated)

(4) FM KNIVES - "Keith Levene" 7"

Recorded at a bookstore. Something tells me that wasn't a coincidence. If you haven't shit your pants over this band yet, you're probably dead. (Dirtnap)

(3) THE HOSPITALS - "Again + Again" EP

While their album (which I love) might be too much for some, this single is a perfect glimpse into the violent music of the HOSPITALS. If there was one 7" worth hunting down this year, in terms of collectable, quality punk, it was this one. (Future Primitive)

(2) A-FRAMES – "Membrane" EP

Dorks like me have had MP3s of these early demos for quite some time. Having them on vinyl is enough to make me cry. Far and away the punkest sounding A FRAMES record. I still don't own a copy, but that'll change. (*He's a cheater, this didn't land til January! Cheater!!!* - ed.)(Royal)

(1) ZYMOTICS - "Watch the Worm" EP

TEENGENERATE, allow me to introduce The A FRAMES. A FRAMES, this is TEENGENERATE. Play nice you two. Starling. (Needle)

Honorable Mentions:

GRABBIES – "I Wanna Be Blind" 7"EP (Proud To Be Idiot)

HENRY FIAT'S OPEN SORE – "Patmos Or Bust" 7"EP (Wrench)

POPULAR SHAPES – "Flattered, You're Terrified" 45 (On/On Switch)

M.O.T.O. – "Spiral Slouch" 7EP (Shit Sandwich)

CARBONAS – "I'm Astray" 7"EP (Die Slaughterhaus)

ALBUMS

(10) BLACK LIPS - LP

If The BLACK LIPS aren't the best pure garage punk band on the planet, then they're certainly the wildest. The live show is a true monster, but the LP shows that they can make a damn fine record too. (Bomp)

(9) FIRESTARTER -"Livin' On The Heat" LP

A serious improvement on their debut LP, this comes off like a perfect mix of the RAYDIOS and the TWEEZERS. Those expecting TEENGENERATE should look elsewhere, but as a big fan of all their projects, I must say that this blew me away. While I'm a Fink guy by nature, I gotta say that Fifi is certainly gaining ground. (Mangrove)

(8) LITTLE KILLERS -LP

The return of Crypt Records was definitely a highlight of 2003 for me, and it's all due to this album. Let's have some goddamn fun! This band is also really tall. (Crypt)

(7) HAROLD RAY LIVE IN CONCERT - LP

House. Party. Mother. Fucker. 1. 2. 3. 4! I haven't stopped moving…(Alternative Tentacles)

(6) FINAL SOLUTIONS - "Disco Eraser" LP

It's not a Top 10 list without a JAY REATARD project. I can't imagine this band being anything other than incredible and wild live. If you thought the single was rough, wait until you hear this. If you miss it, you can always catch it on *Killed By Death #4876987* (An identical joke can be discovered in another Top Ten-Ed.). (Misprint)

(5) THE DIRTBOMBS - "Dangerous Magical Noise" LP

I think that the DIRTBOMBS are the best band on the planet. This is #5, but you should really consider this #0. (In The Red)

(4) THE HOSPITALS - LP

I don't think an album has met with a stronger "love it or hate it" reaction than this one, which means that they are doing something right (I happen to think they do *a lot* of things right). The guitar on "Friends" sounds like it's going to fucking kill you. The rest of it isn't that pretty either…(In The Red)

(3) TYRADES - LP

TYRADES were the best live band I saw all year. While much of the stuff I like could be described as horseshit, I don't think there's any denying that The TYRADES are 100% punk. I can't wait to hear what they do next. (Broken Rekids)

(2) THE FUSE! - "The Fisherman's Wife" LP

As romantic as it is violent, the sound of the FUSE! contains bits and pieces of everything they want to destroy. Just when you think you connect with something, they throw a cymbal at your face. Another album that has polarized listeners, and another band that paralyzes live. (In The Red)

(1) A-FRAMES – "2" LP

Everything that was great about their previous work is perfected here. I wouldn't be surprised if their next album cures cancer…or creates a new form of it. (S-S)

Honorable Mentions:

THE TEARS – "" CD (Trickknee Productions)

THE INTELLIGENCE – "Boredom And Terror" CD (Omnibus)

FUNCTIONAL BLACKOUTS – "" LP (Criminal IQ)

BBQ – "The Complete Recordings, Vol. 1" LP (Sounds Of Subterrania)

REAL LOSERS – "Time To Lose" LP (Squirrel)

SUICIDE FILE ruled and this is their finest moment.

THE THERMALS - "No Culture Icons" EP

Because of the label they are on and the kinds of shows they play, I think THE THERMALS went unheard among a lot of punk-types who would really love them. The band released an EP and then an LP this year, and this EP is one of those that grabs you from the first few notes of the first song. Sonically, I think it's safe to say that they are heavily WIPERS influenced (especially the guitar parts), but also remind me a lot of THE BANANAS, in that they write simple heavily melodic punk songs. If you are into any of the Plan-It-X stuff or newer Dirtnap Records stuff or whatever the fuck people listen to, I think you will love this band. Their songs are undeniably catchy and great.

HOLY GHOST REVIVAL - "Hot Love In a Berlin Bombshelter" EP

Fuck, these boys listen to more BLUE OYSTER CULT, SCORPIONS, BOWIE and ALICE COOPER than CRASS or MDC, but boy do they fuck shit up. Hailing from Bainbridge Island, Washington, the band is electric live, and come across nearly as well on record. Seeing them play feels like seeing a band from a different era… they are a true rock band but without any of the bullshit, with the theatrical quality of TOM WAITS and the voice of Axl Rose. This 7," released in May on Burn Burn Burn, is a great two song EP, but is only a hint of what is to come from these fellas (LP, EP and who knows what else in 2004).

ALLERGIC TO BULLSHIT - "What We're For Is What We'll Get" and "Train I Ride" EPs

ALLERGIC TO BULLSHIT had to be great, and they are. ALLERGIC TO BULLSHIT is Ivy's throaty, soulful singing, which has pushed all of her bands (LOS CANADIANS, MIAMI, etc.) over the top combined with just straight up great catchy punk songs with great lyrics. The recordings are raw and just sound fucking really great. These two EPs were recorded together, and one was released on Left Off the Dial Records, the other a few months later on Half Day Records. They both look beautiful, just perfect records. If you are into the melodic side of punk at all, you really can't go wrong with this band.

CARRIE NATIONS - "Be Still" CD

A punk rock PIXIES, that's what I've been saying. I really don't know how to describe this band except that they are perfect. It's not that they sound like THE PIXIES…they take catchy punk pop like OPERATION: CLIFF CLAVIN played, but push it to its limits. I compare them to THE PIXIES because their songs are just all over the place…not like there's "the ska song" and then "the metal song" and then…not like that at all. They have healthy variety of song types like any healthy band should have. Plan-It-X released this CD, and as of today I have heard that there is a vinyl version available, too, if that's your thing (and I know it is). They also released a great split record with THIS BIKE IS A PIPE BOMB this year.

FLESHIES - "The Sicilian" LP

FLESHIES second album (or third, depending on who you ask) was a departure from their first, *Kill the Dreamer's Dream.* While the first album was full of undeniably great punk songs, hard rock like AC/DC or TURBONEGRO, with the pop hooks of HICKEY, the second album was more subtly great. The songs on "the Sicilian" are grittier, more psychedelic, and pay less attention to generic song structures. You hear the influence of PRINCE or JESUS LIZARD more, and the production is rawer (recorded by Alex Newport). And while their first album seemed like a collection of songs, *The Sicilian* has the feel of an album, like an album written as an album. I will never forget the early FLESHIES songs, but this album gets me excited about the band in a different way. I look forward to seeing them grow as a band and create some downright interesting shit.

Holding Steady:

BORN AGAINST Reissues, HIT ME BACK EP, TRAGATELO LP, WHAT THE KIDS WANT EP, QUEER WULF EP, BLANK FIGHT CD, MINOR THREAT Demos, OUT OF VOGUE EP, AGAINST ME EP and 2nd LP, WHISKY SUNDAY CD, EXPLODING HEARTS EPs/LP, BANANAS CDs, ANNIHILATION TIME Live, BREAD AND CIRCUITS/FORMER MEMBERS OF ALFONSIN LP, THE WHIP 7"

Rob Coons

DSB - "No Fight No Get," "Pure Cultivation," "Wait Tremblingly" EPs
Now in all honesty, a few of these releases may have come out in Japan in late 2002. But hey they made it into my hands in 2003 so they are definitely making my top 10 for the year. Between these three CDs DSB hammer their way through nine songs of intense and explosive punk. The pumped up drumming, crunchy guitar riffs and rumbling bass lines combine with Kazu's bellowing growls fuse together perfectly. Simply put, these are classic fist-pumping, circle-pitting punk anthems. DSB came over twice this past year and completely crushed both coasts of the USA with their mind-boggling live sets. I have heard so many kids say that DSB's shows here were some of the best they had ever seen; we can only hope for a repeat appearance.

STREET TRASH - "" CD
I started hearing about STREET TRASH's live shows, way before I ever actually heard the band. People were comparing their out of control energetic sets to LIFE'S HALT. Unfortunately I have not been able to get to any of their shows up here, but if they have half the energy on stage that this record does, then their live show must be totally out of control. The seven tunes here are fucking fast, snotty, and super spastic. The music is real jumpy with lots of catchy hooks and the snarling high-pitched vocals couldn't fit in any better. The more I listen to them the more I think that they could be a dead ringer for a modern ADRENALIN O.D. This is the perfect soundtrack for the hyper retard in all of us. (Black Noise)

UNCURBED - "Chords Of Freedom" 10"
How the fuck did these guys fly under my radar for so long? Jesus, they have been around for over ten years and have put out tons of releases. I have been seeing their records forever, but never bothered to pick one up because the record covers just looked bad and I thought they were going to be some third-rate Swedish D-beat band. Well, I was proven wrong once again after I went over to a friend's house and he gave me a this CD. From the opening squeal of feedback this fucking thing comes charging out of the gates like a bat out of hell. UNCURBED are a six-piece band that includes two guitarists and two vocalists (that fortunately scream all the lyrics in their native language). Musically, they take the road laid down by the forefathers of Swedish punk and spike it with a brutal modern twist. Influences from the vaults of ANTI CIMEX and CRUDE SS shine through in their music. The production on this is phenomenal. The guitars sound so thick and loud it seems completely unreal! (Yellow Dog)

THE RITES - LP
Damn, what do they put in the water out there on the East Coast that makes these kids keep churning out one great hardcore record after the other. You know the story. THE RITES started out as a side project between personnel from CUT THE SHIT, TEAR IT UP and DOWN IN FLAMES and since then they have put out and EP, LP and did a tour all the way out to the West Coast. Musically they pretty much sound like the three bands I just mentioned stuff together in a blender. The influences in these hardcore songs give a deep nod to the early 80s. They are fast, reckless and just about to boil over the edge with anger. There is no doubt that the song "Dried Up" is the best 20-second blast I heard all year. (Dead Alive)

CUT THE SHIT - "Harmed and Dangerous" LP
When I first got their demo tape I immediately knew this band was going to be one of my favorites. The music totally exuded the kind of relentless energy and aggression that catches my ear every time. Make no mistake about it. There is a reason that three bands on this top 10 share (or have shared) members. These kids can write some great hardcore songs. The CUT THE SHIT stuff is mostly fast as fuck and is packed with tons of catchy hooks and breaks that will keep you engaged throughout everyone of these songs. It is a fine balance of elements from punk, hardcore and thrash that really make this record work. Plus I really like the way some of the songs flow into one another on this recording. It gives the record more of that "live" feel and keeps the energy level from breaking. Quality music from quality kids. (Gloom)

CAUSTIC CHRIST - "Can't Relate" LP
You know I have to come clean on something. When I was at the last Thrash Fest in Minneapolis, I made the comment that "CAUSTIC CHRIST are the only band that I don't really care about seeing tonight." For some reason I didn't think that they were going to be very good. Well, kids watch as I eat my words in the next few sentences. Though I missed them that night on the next night in Chicago CAUSTIC CHRIST flipped me on my ear and I haven't looked back since. I have picked up all their releases from then on, plus their recent show at Gilman Street was one of the best I saw all last year. This record is made up of 12 songs that are tough as nails and angry as sin. Listening to this it is obvious that they grew up on a steady diet of classics like POISON IDEA. They crash their way through song after song of straight-up, no-bullshit punk, reminding us what a first-rate record should sound like. (Havoc)

FRAMTID - "Under The Ashes" LP
Hands down, the intro to the song "The Total Arse" is the best that I heard on any song in all of 2003. The song starts off with a chaotic wall of drums, feedback and screams. The next thing you know the music completely cuts out for a second and just before you can say "what the fuck," FRAMTID kicks you square in the chest with a blasting wall of rage and fury. FRAMTID takes that raw blown out guitar sound of DISCLOSE and cranks up the speed and aggression levels another notch. The thumping drums and ear-splitting wall of distortion tear along song after song with Makino's harsh vocals blurting out a brutally harsh roar. I can't believe that they are coming over for a short tour of the States in a few months. There is no doubt in my mind that it will be fucking crushing! (Crust War)

TEAR IT UP - "Taking You Down With Me" LP
Christ, the way the news broke throughout the internet and magazines you would of thought that somebody had died. Kids were up in arms and yet it was just news of a band breaking up. But hey, it wasn't just any band; it was TEAR IT UP. They popped onto the scene a few years ago out of the ashes of DEAD NATION and lit a fire under the ass of hardcore and never looked back. They put out shitloads of records, toured non-stop and influenced kids all around the world. At this point you most certainly know what they sound like. They take their love of bands like NEGATIVE APPROACH and BLACK FLAG and add in some twists and turns of their own. The music is a constant hardcore attack of breakneck speed and aggression, mixed with rocking breakdowns and vile angry vocals. Simply put, there is a reason they have been in my year-end Top 10 for three years in a row. (Havoc)

CAREER SUICIDE - LP
God dammit, it is about time I got a Canadian band into my year-end top 10! CAREER SUICIDE came out of nowhere in this past year and has assaulted the kids with two EPs and this blistering LP. Upon first listen you may think that you have stumbled across some unreleased gem that got left off of the *This Is Boston Not L.A.* compilation. Fast, snotty punk rock that would fit nicely between such luminaries as JERRY'S KIDS, GANG GREEN and the F.U.'S. Loose jangly guitars and snarling vocals take charge on these songs that are short in time and long on attitude. Some folks listen to stuff like this and brush it off saying something like "oh, it is so unoriginal, I will just go listen to the bands they are ripping off." I say fuck that shit, if a band rocks then they rock regardless if it is from 1983 or 2003! (Deranged)

V/A - "Histeria 2" LP
Damn, Martin nails it again, putting out the most memorable compilation of the year. Once again a world-wide scope is represented with this band line-up: I QUIT!, REGRESS, TOMORROW, FUERZA X, DISIDENCIA, VITAMIN X, CONGA FURY, SCHOLSTIC DETH, AMDI PETERSONS ARMÉ, PUNCH IN THE FACE and BRUCE BANNER. I mean, any fan of modern punk and hardcore is already going to know every band on here. From VITAMIN X's youth crew-ish thrash to AMDI PETERSONS old school punk attack, every track on here kills it. The layout and record cover look sharp and it comes with the huge fold out poster/lyric inserts like the last one. How fucking sweet it is! (Lengua Armada)

Arwen Curry

Top ten records of 2003, not in order of greatness.

1. A FRAMES - "2" LP
It's weird that I like this record, since anything very stylized usually grates on my spine. But there's something about their thing—chemicals, electricity—that's so stripped-down, it works its way in deep. It's like that stark, sexy, dark charge you get from GANG OF FOUR's "Damaged Goods," though they don't otherwise sound like them. There's something else—a complete lack of images, lyrics, photos, etc. It's really deliberate, but not at all pretentious. There's not too much mucking around with effects on the vocals, and the extra female backups are like a silver lining, when they show up. This is an extremely focused, intense record, with fifteen love songs that never get close the word.
S-S Records, 1114 21st St., Sacramento, CA 9581

(more from Arwen on next page)

Ray Lujan

So here's my top ten for the year. Knowing that the editor of these is set on ten releases (no cramming twenty in as ten a la the monthlies), I went for the long players. Also since I still haven't tracked down all the great EP's and 45's that came out this year I didn't want to have to recall records I haven't heard in eight months. Basically any release that makes my monthly top ten I consider good if not great, when it came down to ten for the year I went with the releases I've continued to listen to since their release. There are many great full lengths that didn't make the cut. Excluded are reissues and retrospective collections to keep it current. Also excluded are major label releases as I did find joy in releases by The Ataris, Star Spangles, Andrew WK and Rancid. I'll also exclude the pure indie sounds of Postal Service and The Capricorns to stay in our regular coverage area. It was also tough to exclude releases by Snuff, Solea, The Tears, and FM Knives due to space limitations. Although not all of these would have made my top ten I do want to mention them as some of my personal favorites from 2003. The following order is a little loose but not that loose.

10. GOLDBLADE – "Strictly Hardcore" CD
Street-ish sounds from this UK band on Thick. Somewhere along the ways of Hudson Falcons, Angelic Upstarts, and early US Bombs. A bit of a modern touch to the sound too.

9. POP THREAT – "Scum" CD
A great fuzz pop and noise release from the UK with gal vocals. Somewhere in between early Siousxie and early My Bloody Valentine. Brings back memories of the 1986 UK feedback explosion.

8. SIXTY STORIES – "Anthem Red" CD
A great mix of indie, pop punk and keyboards. Think of a more rocking Capricorns or Postal Service only better with guitar!

7. FIFTH HOUR HERO – "Scattered Sentences" CD
Emo punk with gal vocals in the mix at times. What if Alison of Discount joined Hot Water Music to add some vocals. Tired of the overblown emo label, check this out for a refresher on the qualities of the genre.

6. CRANKED UP! – "A Call For Solidarity" CD
A great street release. Tough tunes and vocals. The title says it all. Possibly the long awaited heirs to Sham 69. Anthems away.

5. BUZZCOCKS – CD
Who would have thought the Buzzcocks had one great full length left in them? Great 1978 style punk from a band that wrote part of the book. Welcome back to a much needed presence from the old school.

4. LEFT FRONT TIRE – "Forty-two Ways To Lose CD"
A great release that had the songs for the masses, only not the support or exposure. The song "Cheater" could have sold a million if it only made it to the soundtrack of some lame teen movie. A little varied, but some great punky pop that came out of nowhere.

3. M.O.T.O. – "Kill Moto" CD
A great collection of post punk, punk, and art punk. Sounds like a collection of Joy Division, Mekons, and 1977 UK punk. Varied but hits the mark on every level! A step away from the usual lo-fi sound from these Cleveland folk.

2. EXPLODING HEARTS – "Guitar Romantic" CD
By now, we all know the tragic tale. A full length that recalls the pop genius of Generation X, The Boys, and The Jam.

1. STRIKE ANYWHERE – "Exit English" CD
If this band stays together and political there is no one that can touch them. No slight to Propaghandi. A great front person, a great backing band and material that makes you want to stand up and shout. Energy, despair, and anger done with perfection.

---

2. TRAGATELO - LP
It all starts with the guitar on this LP. Unlike so many other hardcore records of note, the guitar is choppy and even a little teasing. These guys really have it down—they manage to create a powerful sound, get all this anger across, but still play around. It's jagged, but also very nearly seamless. The vocals are great, and totally integrated with the rest of the sound. TRAGATELO's musical playfulness, plus the outraged political content of their songs, equals punk.
Lengua Armada Records

3. THIS IS MY FIST - "I Don't Want to Startle You" EP
Four solid and heartbreaking songs. Annie is an exceptional songwriter. It was writing about this band that I coined the highly obnoxious term "crust pop." I'm still annoyed about the production on this single being too clean, mainly because it smoothes her voice into something less scratched and interesting. Still, I am powerless before this record. It makes tears come to my eyes; the hairs on my arms stand on end. It makes me sad that it will end before it's even really begun.
Left Off the Dial

4. ONION FLAVORED RINGS - "Used to It" LP
Steve sings about the "Shame of quantum physics," and wonders, "How did we crawl out of chaos?" At last: the constant, dull ache of unrequited love meets the infinite, unfathomable universe. Alienation, loneliness, and the mummy's curse. To the great mysteries!
Onion Flavored Records, PO Box 190054, San Francisco, CA 94119

5. NO HOPE FOR THE KIDS - LP
You have to understand; we live with around 50,000 records. They're basically in our kitchen. It's hard to explain what this is like. Like anything, you get used to it. Of course we listen to records while we work, but only rarely does a record cross that subtle emotional divide and become a house favorite—at least not a new record. It's one thing to think a record is pretty great; it's another to listen to it as a household, several times a day for weeks. This is a near-perfect mid-tempo LP—full and driving all the way through. I overheard Mike talking about it: "you know, like when you think a guitar part might sound cool but then you're worried it would be just too over-the-top, too cheesy, so you don't do it? They do it." And it sounds great, not really like any other band. The first song on side B, "Rainy Day," would make the record all by itself. It's not even the best song on here, but with this chorus: "It's a rainy day / My life just slips through my hands / Just to fade away," it was just perfect for the sort of bleak, wet winter we're having around here.
Kick 'n' Punch, PO Box 578, 2200 Copenhagen N, Denmark

6. TYRADES - LP
See everybody else's top ten, above. Nothing to add, except that I'm a chump for missing their show.

7. SEXY – "Por Vida" LP
Some bands you have to see live to understand; some bands you have to hear recorded. SEXY is a special case. You have to see them live, *then* listen to the record, then see them live *again*. They're drunk as shit, but oozing with energy and talent. There are several truly phenomenal, potentially timeless songs on here.
Onion Flavored Records, PO Box 190054, San Francisco, CA 94119

8. FROM ASHES RISE / VICTIMS split LP
Split or full-length? Split or full-length? For purely sentimental reasons, I'll have to go with the split. These are some of the best songs, where you feel the floor kind of drop out from beneath you when they play live. Victims are good too.
Havoc Records

9. ALLERGIC TO BULLSHIT – "What We're For is What We'll Get" EP
Ivy has a tremendous voice; she doesn't need many words, since each syllable can be carried through several octaves, always with a sort of easy control. With ALLERGIC TO BULLSHIT she comes more into her prime as a singer, and it's a privilege to witness. A2B is proudly asymmetrical and definitely unashamed.
Left Off the Dial

Close Calls:
RAI KO RIS – "Himalayan Frostbite" EP, STUN GUNS – "And There Was Nothing We Could Do About It" LP, END OF THE WORLD NEWS - EP, GUYANA PUNCH LINE – "Direkt Action" LP, FROM ASHES RISE – "Nightmares" LP, J CHURCH / STORM THE TOWER - split LP, PLEASE INFORM THE CAPTAIN THIS IS A HIJACK – LP, BITCHIN' / ONION FLAVORED RINGS – split EP

Top 10 Live Episodes, 2003, off the top of my head:
1. DOMINATRIX, at Mission Records, SF.
2. THIS IS MY FIST, at intersection of Market and Castro, SF, after the Anarchist Bookfair, no cops.
3. BANANAS, FLESHIES, ONION FLAVORED RINGS, at Mission Records' "Last Show." Madness.
4. CALL THE POLICE & BACTERIA, Burnt Ramen, Jake, beer in hair.
5. TRIGGERS, VENA CAVA, LOST SOUNDS, Portland, shitty bar, our first fight.
6. J CHURCH / STORM THE TOWER, old friends, terrible cold, house show, afternoon, August.
7. ALLERGIC TO BULLSHIT, Long Haul 10th anniversary show; Ivy singing while leaning back in my arms.
8. FROM ASHES RISE, DSB, ASSAULT, Mission Records. International punk rock love. Tattoos in the *MRR* kitchen. Studs, spikes, blood, sweat dripping from the ceiling. Embarrassing, public tears of joy.
9. LA FRACTION & BORN DEAD ICONS, warehouse, Emeryville, October, cat shit, blow-up doll incident.
10. WILD HAIRS & FLESHIES, Portland, piles of kids, Randy, basement.

THRONE

THRONE RECORDS NEW RELEASES & BACK CATALOG AVAILABLE

HAWG JAW
"SEND OUT THE DOGS" CD
2nd full length from this New Orleans Sludge Core masters, featuring Eyehategod people and a starving wolfpack instead of vocals. Superb artwork, videoclip enhanced

POSESSION
"ART DIABOLIS" CD
2nd full length from the Spanish gods of Metal killer production and deluxe amazing digipack mix At The Gates, Dystopia and Neurosis with political lyrics sung in spanish Videoclip enhanced

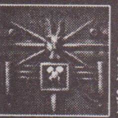
TASTE OF FEAR
"DISCOGRAPHY 1991-2003" CD
Posthumous complete discography release from this NY post-Citizens Arrest DeathCrustCore legend, including 3 brandnew unreleased trax. Produced at NYs Don Fury studios

MACHETAZO-ABSCESS
SPLIT 7"EP
Limited edition of 500 hand-numbered copies First & last vinyl pressing for this sold out CD Two undisputed kings of Grind, Abscess are post-Autopsy, Machetazo are gods. Mailorder gets color vinyl

MACHETAZO
"TRONO DE HUESOS" LP
2nd full length finally available on gatefold LP plus poster & 1 unreleased track not on the CD one of the best Grindcore albums ever made Mailorder gets color vinyl

UNSANE CRISIS-HASHASSIN SPLIT CD
Devastating political GrindMetal in the vein of Nasum and Discordance Axis meets insane and neanderthal-ish Grindcore in the vein of Brutal Truth. Make up your mind, cuz it is even better

HIGH TONE SON OF A BITCH "BETTER YOU..." MCD
Kings of Rocks debut 22 minutes deluxe digiPack. Post-Cruevo, Medication Time, etc. Featuring Neurosis people, produced by Alex Newport. Never mind Kyuss here is HTSOAB



BRAINOIL
ST LP
European pressing. Gatefold full color cover. This is with no doubt one of the best rocking Sludge albums ever made, recorded at famous Polymorph studios. Mailorder gets color vinyl

MG15
"CAOS FINAL" 7"EP
1983 demo tape for the first time on vinyl. Raw Crustpunk in the vein of early Discharge One of the best European 80s d-beat acts ever Mailorder gets colored vinyl

SUBMERGE
"ALBUM" CD
French masters of Sludgey and technical Grind Complete discography to date plus unreleased stuff. Deluxe digipack with exclusive artwork from Mid Bonehive.

DYSTOPIA
"THE AFTERMATH" CD
European pressing of this "discography pt. 2" sort of release. Dystopia are the best mix of Grind, Sludge, Crust, Metal you can think of. Not to mention their amazing lyrics. Mix Grief with Phobia and you get it.

THRONE RECORDS, POBOX 8035, 33200 GIJON, SPAIN
LP & CD - $9 EP - $3 PRICES DONT INCLUDE POSTAGE
ORDER THRU OUR WEB SITE SHOP AND GET COLORED VINYL LIMITED EDITIONS AND FREE MERCHANDISE
ORDER IN THE STATES THRU THE BEST DIY MAILORDERS
SHOPS AND STORES PLEASE CONTACT CARGO
WWW.THRONERECORDS.COM

DIY FOR LIFE

first blood family

PRICES = U$A : WORLD

Can / Mex add $1 per 7" and $2 per LP/CD

new **NAILED DOWN "resurrection" CD $10 : $12**
(16 New Trax! DROP DEAD meets NEGATIVE APPROACH!)

WARCOLLASPE "crap, Scrap..." 7" $4 : $7
(Covers of DISCHARGE, AMEBIX, & ANTISECT! Swedish D-BEAT HC!)

MACHETAZO "maggot sessions" 7" $4 : $7
(Old School Grind from Spain! IRON MAIDEN parody cover and intro!)

BATHTUB SHITTER "fertilizer" 7" U$A Reissue $4 : $7
(Fast insane Japan Crust Grind! 2 different tracks & art from original press)

COMING IN FEBUARY:

NAILED DOWN "resurrection" 3x7" (LTD 1500) $10 : $15
(For Mailorder Only Ltd Edition count as LP when adding $.)

BLACK MARKET FETUS / DISCIDER "split 7" $4 : $7 / CD $8 : $10
(CD contains split 7", both bands debut 7"'s + 2 Unreleased Trax! 17 songs total!)
(Iowa DIY Crust Grind meets Wisconsin D-Beat HC Crust!)

COACCION " ni blindar for verkligheten" CD $10 : $12
(split release with Criptas Recs. 16 trax of DISCHARGE style HC from Mexico)

COPEATER "wisconsin grindcore" 12"/CD $10 : $15 / $8 : $10
(12" LTD 666, Fast, Crazed,Brutal WI GRINDCORE!)
(HE WHO CORRUPTS meets CARCASS!)

WARCOLLAPSE "from absolute indoctrination" CD $10 : $12
(Swedish D-BEAT / CRUST HC! discography of al the singles re-mastered)

OUT BY MARCH:

FEAR OF GOD "discography" DBL LP Gatefold $15 : $20
(U$A Press Ltd 200, but still made in Brasil and split released with ABSURD Recs. Has everything ever released & bonus tracks + Poster, Patch, and huge Booklet! ESSENTIAL Political DIY GRIND-CORE! ** NO MAILORDER Ltd Edition!))

SPACE TO BEING / TASTE OF FLESH "split" 7" $4 : $7
(split release with many Czech Rep labels, Ltd 1000 made. * NO MAILORDER ltd Edition)

KARNVAPEN ATTACK 2nd 7" + CD $4 : $7 / $10 : $12
(MOB 47 of Spain! 7" split release with Mala Raza and ltd 1000 copies.)
(CD has 7" + debut 7" plus unreleased tracks and is just of FBF)

GAI / CUTHUWULF "split" 7" (LTD 250) $5 : $8
(Classic Japan HC meets U$A Noise HC! ** NO MAILORDER Ltd Edition!)

OUT MARCH / APRIL:

RUPTURE / NIHILISTICS "split" 7" $4 : $7

ULCERRHOEA / IMMURED "split" 7" $4 : $7

AGATHCOLES "Grielle" LP/CD $10/ $10 : $15 / $12

MISERY / PATH OF DESTRUCTION "split" LP/CD $10 / $10 : $15 / $12

*** LTD EDITION for MAILORDER Only comes on White Vinyl, Silk Screened Cover, & Patch or Button! Original cover also included + Hand Numbered. Either ltd 50 or 100 maximum edition. Once they are gone, they are gone for good!!***

Ltd Editions for MAILORDER ONLY
7" USA : World Add $2 per 7".
LP USA : WORLD add $5 per LP

T-SHIRTS:
FIRST BLOOD FAMILY "WI Skull LOGO" $10 : $13
NAILED DOWN "Resurrection" $12 : $15
RUPTURE " Space Apes" $12 : $15
WARCOLLASPE "Divine Intoxication" $12 : $15
COPEATER "Drugged Monster" Sick Drawing by Singer! $12 : $15
**PATH OF DESTRUCTION "Boys in the Pub" $12 : $15
BATHTUB SHITTER "Fertilizer" $12 : $15
BLACK MARKET FETUS "Toxic Zombie" split 7" cover $12 : $15
**DISCIDER "Drinking To Forget the Future" $12 : $15
**MACHETAZO "The Maggot Sessions" $12 : $15

** Have Black HOODIES for sale as well @ $25 USA : $35 WORLD

$1 or 2 x IRC for HUGE MAILORDER CATALOG + Steiker

ALL PRICES POSTPAID and only CASH or MONEY ORDERS Accepted!!
MONEY ORDERS to: AMANDA DOBRON

PAYPAL Accepted but add 5% to total order price.
ID: fbf@firstbloodfamily.com

FIRST BLOOD FAMILY
PO BOX 1766
MADISON WI 53701-1766
www.firstbloodfamily.com

LIFE BEFORE PROFIT!

split 7"

In The Wake Of The Plague

DIVORCE

southern thrash grinders **DIVORCE** join forces with west coast crust hellstorm **IN THE WAKE OF THE PLAGUE**

Available from ITWOTP or:
$3 ppd NA / $5 ppd World
Art Of The Underground
3234 Main Street Upper
Buffalo, NY 14214 USA

artoftheunderground@hotmail.com

Still available:
In The Wake Of The Plague 5 song s/t 7"

$4 ppd USA
$6 ppd World

checks, cash, money order to:

Paul Barger
548 Broderick Street
San Francisco, CA 94117
www.inthewakeoftheplague.com
inthewakeoftheplague@hotmail.com

NOW AVAILABLE FROM

MORTVILLE RECORDS

The Sweethearts

THE SWEETHEARTS "LUV" CD 10.00 PPD

"I'd think it would be tough to combine solid TEXAS rock-n-roll with Nikki Corvette-style bubblegum vocals, but the SweetHearts blend them together seamlessly. The songs rock and make me want to sing along, and that's a good combination...It's good shit! (Sean: Razorcake)

www.MortvilleRecords.com *** Distro by Road to Ruin

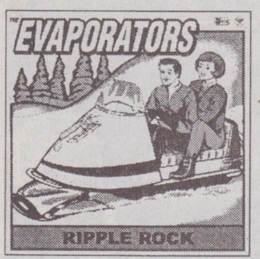
MORTVILLE RECORDS PO BOX 4263 AUSTIN, TX 78765 USA

The sins of the father...

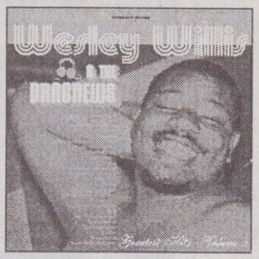
IT'S THE BODY BAGS, STUPID!

...shall be visited upon the son.

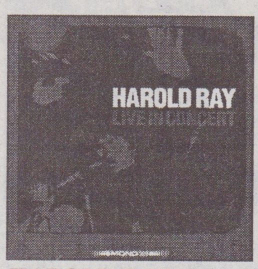
★ THOSE WHO DO NOT REMEMBER THE PAST ARE JUST AS INEPT AS THOSE WHO REPEAT IT ★



THE EVAPORATORS
Ripple Rock
LP+7": $9.[illegible] | Enhanced CD: $12.[illegible] {Virus 311}

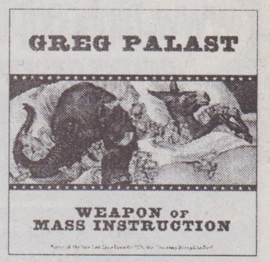


WESLEY WILLIS
Greatest Hits - Volume 3
Enhanced CD: $12.[illegible] {Virus 309}



HAROLD RAY LIVE IN CONCERT
Self Titled
LP: $9.[illegible] | CD: $12.[illegible] {Virus 306}

THE PHANTOM LIMBS
Displacement
LP: $9.[illegible] | CD: $12.[illegible] {Virus 305}



GREG PALAST
Weapon of Mass Instruction
Enhanced CD: $12.00 {Virus 312}

Re-cap of 2003's Rockin' Records:
COMETS ON FIRE, DEADWEIGHT, THE FREEDOM ARCHIVES: CHILE-PROMISE OF FREEDOM, FLESHIES, VIC BONDI, ARTICLES OF FAITH, CHRISTIAN PARENTI, WARD CHURCHILL, VARIOUS ARTISTS: MOB ACTION AGAINST THE STATE, DARRYL CHERNEY, ALEXANDER COCKBURN, RATOS DE PORAO, THE FLAMING STARS.

Skate Rock Re-issue Series:
JFA, FREE BEER, LOS OLVIDADOS & DRUNK INJUNS!

ALTERNATIVE TENTACLES RECORDS
PO Box 419092 | San Francisco | CA 94141-9092
www.alternativetentacles.com
Send $1.00 (U.S.) for a mailorder catalog.

Also available from Alternative Tentacles:
JELLO BIAFRA, NOAM CHOMSKY, ARUNDHATI ROY, JIM HIGHTOWER, HOWARD ZINN.
Plus a large selection of clothing, messenger bags, books, DVDs, videos, posters, buttons, stickers and other assorted harmful matter!

It's official...

INTERPUNK.COM KICKS ASS!

The Ultimate Punk • Hardcore • • Indie • Oi! • Ska • • Metal • Emo Music Store!

• CDs • Vinyl • T-shirts • • Sweatshirts • Dickies Shorts & Pants • Babydolls • Buttons • • Key Chains • Magnets • • Cloth Patches • Videos • DVDs • • Messenger Bags • Gig Bags • • Beanies • Caps • Posters • • Zines • Books • Shoelaces • • Wallets & Chains • Lighters • • Wristbands • Hair Dye • Chokers • • Lunch Boxes • And more...!

Free MP3's, Tour Dates, Band News, and Record Label News!

I just want to let the staff at Interpunk know they do an awesome job... Just recently I placed an order. It arrived in 2 days -right in time for Christmas ...anyways though -i just wanted to say im gonna tell everyone i know who is into the same genre of music i like, to shop with you guys-YOU ROCK!!!
- Joann, So Amboy, NJ

Thank you sooo much. I just wanna tell you guys that the last few years i've been ordering and dealing with you guys has been awesome. Just thought I'd throw some flattery your way.
- Chad, Fresno, CA

Just a quick email to say thanks very much. its the first time i have used you because i am wary of buying stuff from the other side of the world as i live in england. But i couldnt have been more happier with your service. i ordered on tuesday night and received my goods on saturday morning. god even stuff i order from my country doesnt get here that quick! Just to say thanks again will be using you alot more now i know how good a site you are Cheers!
- Phil, Merseyside, England

You folks are unbelievable - we already got our new sweatshirt! I commend you for your outstanding dedication to customer service - and from an on-line retailer! I just can't get over it.
- Dixie, New Orleans, LA

I've ordered several times, and have never had a single negative experience. I've just placed another order today before work, and I see it's already been shipped! Great service. As you can imagine, this made me quite happy.
- Alysha, Bressler, PA

Don't forget to check out our Local Section! We'll even sell your band's music!

Pinhead Pins!
and patches too

custom one inch pins and custom patches

www.pinheadpins.com
ONLINE ORDERING!

PRICES LISTED ARE FOR FULL COLOR OR B/W ONE INCH PINS OR PATCHES

Quantity	Price
25	$5
50	$10
100	$20
500	$100
1000	$200

earn free pins by referring your friends to us! visit our website for details

Patch sizes are
3" x 3"
4.4" x 2.5"
5.5" x 1.25"

P.O. BOX 682
MANDEVILLE, LA 70470
kat@pinheadpins.com

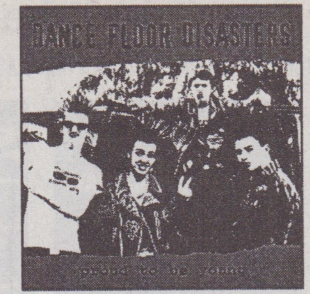
THE SWEET SOUND OF EXCESS
12 FREE MP3s FROM HIDDEN TRACKS
(FORMERLY GRAIN USA) AT THEHIDDENTRACKS.COM
ALSO AVAILABLE ON CD: $10 (U.S. POSTAGE PAID) ON TOUR NOW

disposable pop revolution

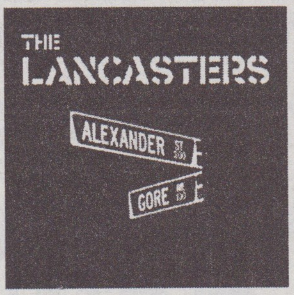
Cool, fuzzy slop pop...MAXIMUMROCKNROLL Pop-punk euphoria...IMPACT PRESS Tremendously fun...HITCH
Hooky high-powered pop...LISTEN.COM Gets your foot tapping and your head bobbing...UNDER THE RADAR
A band you blast on your stereo with a big smile...IN MUSIC WE TRUST Peppy pop punk...BETTA WRECKONIZE
Catchy as hell...INDIE PAGES If you're not singing along you're probably dead...DELUSIONS OF ADEQUACY
A welcome dose of no-nonsense party pop...WEST COAST PERFORMER Rough edged, sugar pop...SPONIC ZINE
This will make you dance around...ROCTOBER This is indeed catchy like a cold...MAXIMUMROCKNROLL
Beats you can jump up and down with...IN MUSIC WE TRUST Basic down rocking punk stuff, cool...FLIPSIDE

LONGSHOT MUSIC

NOW DISTRIBUTED BY ROAD TO RUIN
www.roadtoruindistro.com



DANCE FLOOR DISASTERS
'PROUD TO BE YOUNG' 7" EP
Ahh. To be young again... and snotty, loud & PROUD! Four pogo punk anthems on this promising debut from the DFD.
mailorder: $4US / $6CDN ppd.

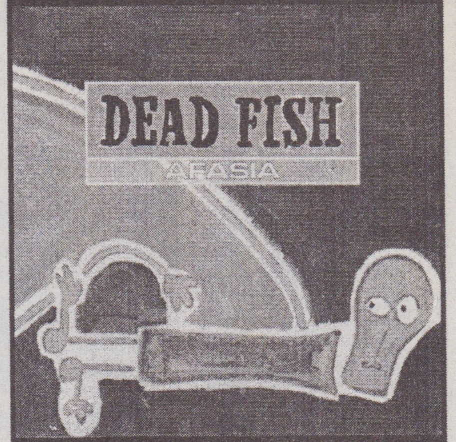


THE LANCASTERS
'ALEXANDER & GORE' CD
12 anthemic Oi!/punk classics-to-be, telling stories from the streets & alleys of any given city...
mailorder: $9US / $12CDN ppd.

SICK FITS
'ARE WE THE YOUNG SAVAGES?' CD
77 meets garage punk! This is the debut release from these up & coming young punks from Ottawa...
mailorder: $9US / $12CDN ppd.

PMB#72, 302 Bedford Ave.
Brooklyn, NY, 11211
www.longshotmusic.com

Brazilian HeartCore



Dead Fish
Afasia - CD

Back from the Loo
My lord we found a Spoon - LP

Radiobaghdad
120 Years of Bakin' - CD

Radiobaghdad
Hooked on Ebonics - CD

Chernobyl - Endless Tragedy
(Compilation)
Endless Tragedy - CD

Captain Not Responsible
Ship of Fools - CD

The Fixtures
Dangerous Music Defect - CD

Crisis What Crisis
Superbomber - CD

Crisis What Crisis
Christopher Street Day - CD

Various
Almost 10 Years of losing and fuckin' up - CD

FRIENDLY COW RECORDS

Friendly Cow Records
c/o Emke • Thumbstr. 72
D-51103 Köln • germany
info@friendlycow.de
www.friendlycow.de

distributed by:
USA: Interpunk: www.interpunk.com
Germany: Suppenkasperz Noise Imperium: www.punk-shop.com
Netherlands: DP or Not DP: www.dp-or-not-dp.nl
Great Britain: Out of Step Records: www.outofstep.co.uk
Brazil: Nitroala Records: www.nitroala.com
Argentina: Custion de Actitud, Luciano R. Leone. Terrada 2045 6° A, 1416 - Buenos Aires

CRUST WAR PRESENTS: ALL CRUSTIES SPENDING LOUD NIGHT 2003

Report by Jesse Conway and Sash Mori

The All Crusties Spending Loud Night extreme hardcore assembly has been an annual tradition for Japanese punks for a few years now. Growing out of the "Final Noise Attack" gigs, Loud Night shows have been around since 1996. Over the years, the lineups bringing in bands from all around Japan have changed, but have always centered around the strong Osaka crust scene, which has given the world bands like DISTURB, GLOOM, and more recently, FRAMTID and POIKKEUS.

The 2003 Loud Night was held at Shinsaibashi Sun Hall in Osaka City—a long-running venue right in the middle of Namba, Osaka in Ame-Mura (American village). The almighty EXTREME NOISE TERROR played there on their Japan tour in 1990. The bands scheduled to play were EFFIGY (from Kagawa), FRAMTID, POIKKEUS, LIFE (from Tokyo), DEFECTOR, REALITY CRISIS (from Aichi), ORDER (also an Aichi band), and ZOE. Doors at 5:30pm, show starting at 6:00pm.

This was my first time traveling outside of the United States, and I was excited, to say the least. After arriving in Japan, I met up with my friend Sash and on the morning of the 20th, we left the small town of Suzuka bound for bright lights and big city in Osaka.

After eating breakfast, Sash and I headed out on the highway to Osaka for the day. What a great way to first see the country. After a 90-minute drive, we made it to Osaka. On the way, I noticed that we passed maybe four or five toll booths, all of which cost around $1-5 US. Sash told me that all the highways in Japan are toll roads. This adds to the great cost of having a car in Japan.

We arrived in the Umeda area near the Osaka station around noon and find some parking. $3 for 30 minutes! Off we went to my first record store on the trip—King Kong. This is a chain record store mainly in the Osaka area of Japan. Not all of them have punk stuff, but the first one we went to totally did. Punk dude behind the register, Chaos UK playing loud in the background—I got down to business. After King Kong we went to the Ignition record store. This place had tons of records and a good amount of wrestling stuff from around the world. There was a nice guy running the place and I bought a bunch of stuff.

After Ignition, we went to a department store, Loft, to use some of the abundant public toilets in Japan, and then went back to the car to make the trip across town to Shinsai-bashi Nishi, where the rest

FRAMTID

ORDER

of the day would be spent. Osaka, to me, felt like a Washington DC compared to New York City—a city, of course, but nothing that's recognized as a huge metropolis. It's much nicer than DC, though!

We found another parking garage and parked. It turned out to be about $60 for 8 hours of parking. We got out and walked around to some more record stores. NAT records, a cool punk-only shop; another King Kong; Disk Heaven (a metal store); and then Time Bomb. Time Bomb was *huge* compared to the other stores we had been to and they had lots of rare punk, HC, garage, and hot rod kinda stuff. Both new and old, and great prices. While in Time Bomb, I thought I heard some drums from somewhere, but wasn't sure what was going on.

We walked back towards the car garage and stopped off at a vegetarian restaurant across the street from NAT Records—"The Little Little Forest"—all very quaint. I got a falafel sandwich. Very nice. The cafe was in the "Big Step" shopping center, which I thought was really awesome. Basically, you could enter this mall on one block, and once you got down to the basement, you could just walk along this corridor (with shops on both sides) and eventually re-emerge four or five blocks away. It was essentially a street mall, but with many levels on either end and tons of stuff underneath. Really cool. Took the records back to the car and went back for ALL CRUSTIES SPENDING LOUD NIGHT 2003.

We walked back towards Time Bomb Records and I saw a bunch of punks hanging out on the street. Turned out this was where the show was at! The same shopping center as both Time Bomb and another King Kong—that would explain the drums I was hearing. Jhonio-san was outside with some friends and we learned that this year's theme for him was "Osaka filled with punx." This was evidenced by his yelling about "Let's fill Osaka with bunch of punx!" (or something along that line), in the streets before the show. We walked downstairs, as the space was in the basement, and eventually made our way in. It was 2500 yen + a 500 yen drink ticket in to the show. The punks were everywhere and I got really excited.

We got into Loud Night and the space was pretty big, but not as big as say, Gilman or the church in Philly. Probably about as big as the Wilson Center (RIP) in DC. The bands had their stuff set up for sale and we browsed around for a bit. Teppe from Poikkeus is selling the Loud Night t-shirts and some "Jhonio My Hero" pins on the side. I had to get one of each. While I was looking at some other stuff, grinding metal madness started coming from my right. EFFIGY is on!

I approached the stage and saw that there were oil barrels set up in front of the stage to act as a sort of barrier. For the Osaka punks, they served best as a runway for stage diving and auxiliary percussion (but not in that hippie drum-circle bullshit type way). For the bands, they worked best as a way to injure themselves as much as possible by diving through the barrels into the crowd. Amazing.

EFFIGY crunched through the bones of all the AXEGRINDER fans that came before them, playing non-stop between songs. Just like listening to their split 7" with HAVAISTYS and APARAT one right after another. It was cool. Masuda-san said that there would be a 10" split with HELLSHOCK out on Wicked Witch Records from Holland sometime in January or so. They played the first song from that 10" and it was a rager! A guy in front of me started slamming his fists on one of the oil drums like nuts and added to madness in the air. Right away, I knew I was in another place where people actually reacted to the music being played, instead of just standing around with their arms crossed. It was great!

After EFFIGY came their Crust War From Hell partners, ZOE. The singer from ZOE marched on stage with a wicked makeup job and his trademark screech, which sent chills up my spine, as they played stuff like "Spider" and "Slaughter." The AMEBIX and ZYGOTE influences were pretty noticeable this night and they gave the crowd a new song to hear as well. After the showgoers got their dosage of metal madness, REALITY CRISIS got on stage. Two singers, two guitarists, and lots of power.

REALITY CRISIS played with a sound just like their awesome full length *Open the Door and Into the New Chaotic World* on Answer Recs., and everyone really started moving for them! The spiky-haired singer had the tendency to run straight into the oil barrels and literally barrel through the crowd. Out of control!

REALITY CRISIS finished up and I went back to get some iced tea with my drink ticket. Along the way I met up with a couple of foreigners (although one has been living in Osaka for quite some time, so I'm sure he's been a citizen for a while now) and we talked about the area, the bands, and the scene. They told me that all the shows seemed to be like this, which is definitely positive, and that the only negative is that there were too many shows in Japan! With the prices of shows being what they are ($15 - $30 US) I can see where that would be a problem.

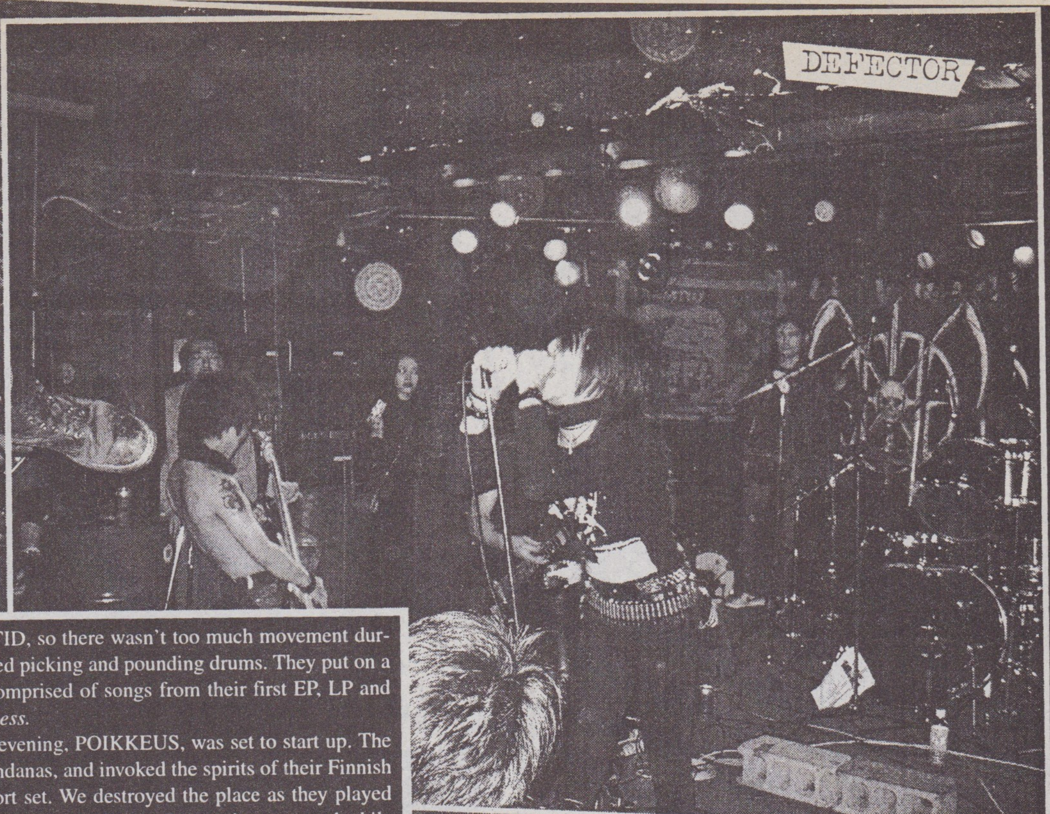
DEFECTOR began to take the stage and Jhonio continued the yelling out to everyone that had been going on since before the doors opened. He said, "It's not really important if it's not here. Osaka is where it's at. Fill Osaka with punx!" He was really drunk and happy. That guy was amazing. Take a look at the Loud Night 2002 VHS and you'll get an idea of what I mean. Before they started, the guitarist noticed that a song he liked was on the PA, so he made the soundman keep it on. It was the BEASTIE BOYS' "You Gotta Fight for Your Right (to Party)." He started clapping his hands and singing and soon the whole room was singing along. I'm sure that seems like a "you had to be there moment," and maybe you did, but I was all smiles after seeing that.

DEFECTOR's set was loud and fast. They played through a few songs from each EP and ended quickly, but not without giving us a GLOOM cover ("Nuclear Annihilation") at the end of their set. ORdER, from Aichi, came on next and played their UK '82-styled punk, giving all us ragers a chance to take a break and pogo it out for a bit. ORdER just oozed punk when they played—from the guitarist's PERVE ROCK shirt to the singer's perpetual sneer, these guys really exemplified what I think of when I look back on how much the Japanese punks paid attention to fashion and the picture they put across with their bands. ORdER played all kinds of stuff off the *Taep O'Dong* album and ended up with the singer making himself puke before they finished their set. When he finished puking, he opened up his leather jacket to reveal "FUCK OFF" painted on the inner flap. Holy shit! Something tells me these guys went and beat up old ladies after eating empty beer bottles when they finished playing. Punk!

Brutal crusters FRAMTID came up next and played everyone into a frenzy. If you think this band's demos, EP, and LP are powerful, wait until you see them live! Blazing speed, pounding drums, and a singer really pulling it all straight from the gut. It's kind of hard to describe the set other than to say it killed!

LIFE took the stage next. Everyone was

REALITY CRISIS



DEFECTOR

kind of winding down after FRAMTID, so there wasn't too much movement during their 1000 mph blitzkrieg of speed picking and pounding drums. They put on a spirited performance nonetheless, comprised of songs from their first EP, LP and the newest EP, *The Master of Darkness.*

After LIFE, the last band of the evening, POIKKEUS, was set to start up. The members came out, donned their bandanas, and invoked the spirits of their Finnish heroes, wailing through a pretty short set. We destroyed the place as they played and they destroyed themselves. They marched off after five or six songs and while it was a bit of a short set, it still satisfied the crowd.

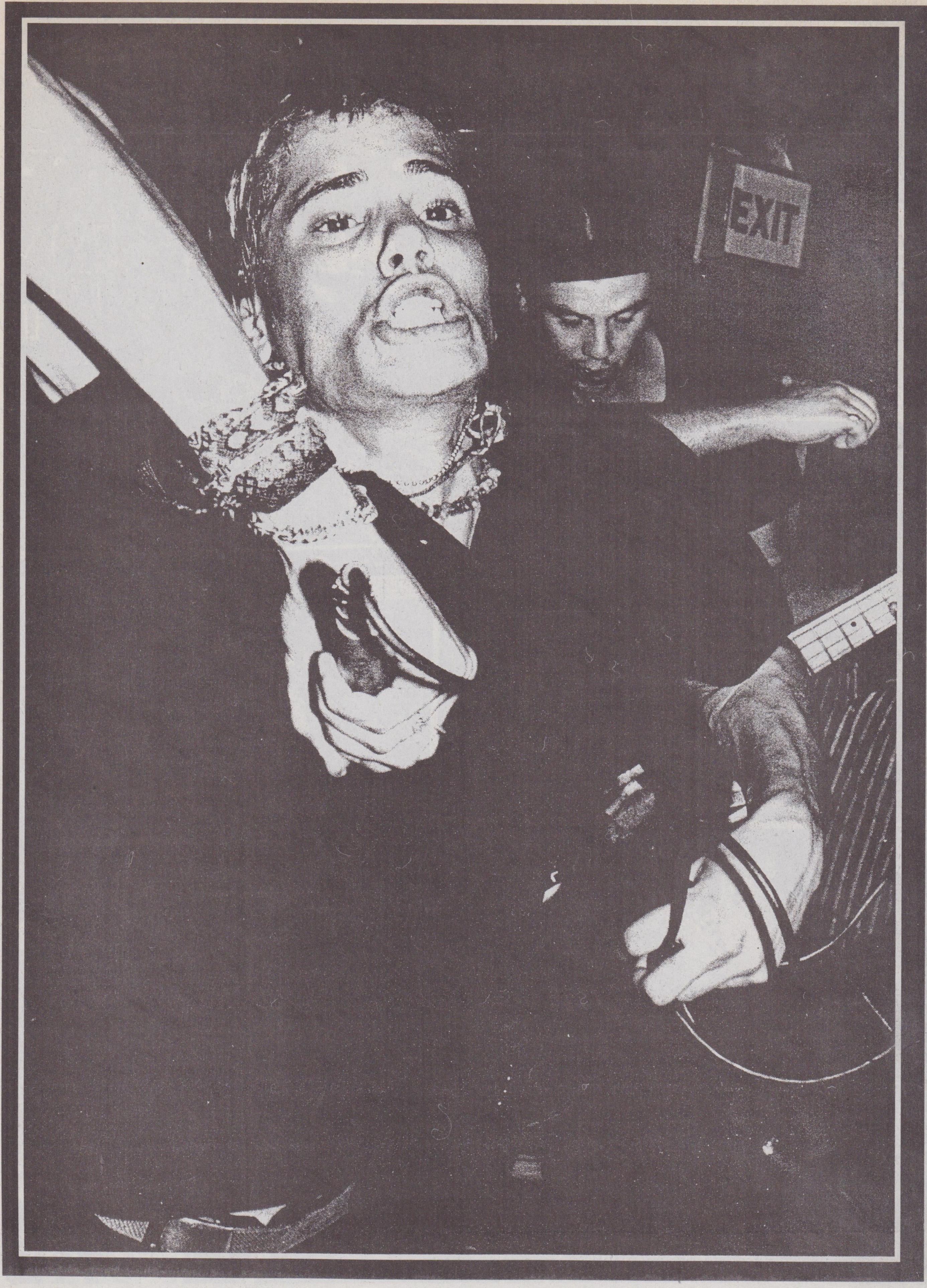
Just like that, it was all over. Eight of the best current hardcore and punk bands around played for a bunch of punks in a basement in Osaka. A night I'll never forget! There was an after-party at the punk bar BAR KONTON, but it wasn't opened until a while after the end of the show. We decided to leave early, as we had an hour and a half drive in front of us and I was due to hit Tokyo the next day to see GAUZE / DSB / TOTAL FURY / VIVISICK / EXCLAIM, but that's another story.

Thanks for taking the time to read about this great event and see what you can do to help support it next year! It's a great night of great music with a bunch of great folks. I have a fair amount of pictures for each band, so band members and label folks, if you want copies, I'd be happy to send them! Anyone else, feel free to write also—I am always up for writing some new friends! You can email me at jesse@thac0.org (that's a zero after thac) and I will do my best to reply to you as soon as I can. Kantan na nihongo de kaite kudasai. Keep ragin'!

EFFIGY

POIKKEUS

DEFECTOR


EXIT

MORE IMAGES FROM THE VAULT...

Left: Operation Ivy by Gardner Fusuhara. This Page, clockwise: Assfort by Matt Average, Blatz by Gardner Fusuhara, & Gilman by Ace Morgan.

THE CLOROX GIRLS

I first witnessed the hyper-energetic enthusiasm of the Clorox Girls in a backyard in Brooklyn. There were hordes of rowdy kids drinking and dancing and hanging off of the basketball hoop with this mad glint in their eyes. The band just exuded energy, blasting through a set of great, catchy, minute-long punk songs. Who were these kids from the west coast? You had the shades-wearing, no bullshit, Stevie Wonder on PCP slamming the drums, the Encino Man-looking, long-haired bass player, and the spastic, bleached blonde toothpick singer spazz. I found, hanging out and drinking with the lads afterwards, that Clorox Girls are Oakland, CA expatriates who have since relocated to the "foggy bayou" of Portland, OR. With influences from late 70s/early 80s LA punk to modern pop, these guys have created a dangerously addictive sound that has been described as "cotton candy with razor blades in it." Clorox Girls first took the underground rock scene hostage with their first 45 on Jonny Cat Records, and then decided to set the US and Canada ablaze with their manic live performance on an intense 41-date tour with comrades-in-arms Holy Ghost Revival, of Seattle. Their short attention span blasts conjure the Dils, Urinals, Germs, Redd Kross, Gears, Spits, GG & the Jabbers, and perhaps even a little Ritchie Valens. The lads are currently recording an album in Seattle with Kurt Bloch of the Fastbacks, slated for release in spring '04 on Smart Guy Records. With a profoundly minimalist tongue-in-cheek blitzkrieg, Clorox Girls manage to proverbially shit in the face of rock music and civilization as we know it. And it's burning our eyes. IT REALLY BURNS! Clorox Girls are Clay Silva: drums, tambourine, sunglasses, Zack Lewis: bass, vocals, T Stencil, Justin Maurer: guitar, vocals, blue circle.

Interview part one by Donavan Shapiro
Part two by Conor Mather and Sterling Mackinnon
Photo by Chrystaei Branchaw

MRR: Hello, where are you now?
Clay: Zack's house
MRR: Right on. That's cool. What happened to your old bass players?
Zack: Spontaneous combustion.
MRR: Not. What happen to the long-haired guy? Where is the girl now?
Clay: The long-haired fellow is in Oklahoma.
Zack: The musical.
MRR: Wait, are you the guy in the band that doesn't bathe, now?
Zack: No, I bathe, dude.
MRR: How about brushing your teeth?
Zack: On occasion.
Justin: Positive Dental Outlook.
MRR: And the girl?
Clay: She sells Tupperware.
Justin: She is sunbathing in Corte Madera at the vineyard.
Zack: She doesn't floss as much as me.
MRR: Clay, are you not drinking tonight? Because it seems the others are.
Clay: I don't drink, dude.
Justin: We love Yerba Mate.
MRR: I see. Smart choice. How did you get hooked up with Jonny Cat?
Zack: He made us Nachos.
Justin: Quite masterful, actually.
Clay: Boo Ya.
Justin: Jonny is the man. He is awesome to work with.
MRR: Why does your record say 'lorox girls'?
Justin: Clorox wouldn't give us the licensing rights to the name, so United wouldn't print it on the label. But Dr. Seuss is all right.
MRR: I heard you met Don Bolles from the Germs?
Clay: Who hasn't?
Justin: He was a real funny and witty guy. And also a little too into our underage female bass player.
MRR: How was your big tour?
Justin: Pretty rad.
MRR: Your website says you might go to Europe or Japan?
Justin: We are planning on it. Actually, Scott Alcoholocaust or Mike Lucas should take us. That would be top notch.
MRR: Crazy. Excited for your new album on Smart Guy?
Justin: "Smart guy?"
Zack: Who is this smart guy?
Clay: Sounds suspicious, bro.
MRR: Wait a second, you don't have a record coming out on that label?
Clay: I think there's a 7" coming out on Proud To Be Idiot.
Justin: Naw. Jerry's hooking us up big time. He's a good guy.
Clay: Who's Jerry?
Justin: Smart Guy, dude.
Clay: He's everywhere you wanna be.
Justin: Burritos with him rule. Oh yeah, and thanks for the Butthole Surfers record.
MRR: What?
Justin: Smart Guy gave me a record. You know, we're in control now, dude.
MRR: Like Tupac.
Justin: Fuck you, Biggie is way better then Tupac.
MRR: Tupac? Yeah, I know, so where's the fucking Biggie movie?
Justin: Stop pretending you like Biggie, you turncoat.
MRR: You guys are dicks.
Justin: What are you talking about?
Clay: Hey Donavan, what are some of your favorite pop groups?
MRR: I'm going to hang up now.
Justin: Don't be so sensitive, Donavan. We're just joking.
(dial tone)

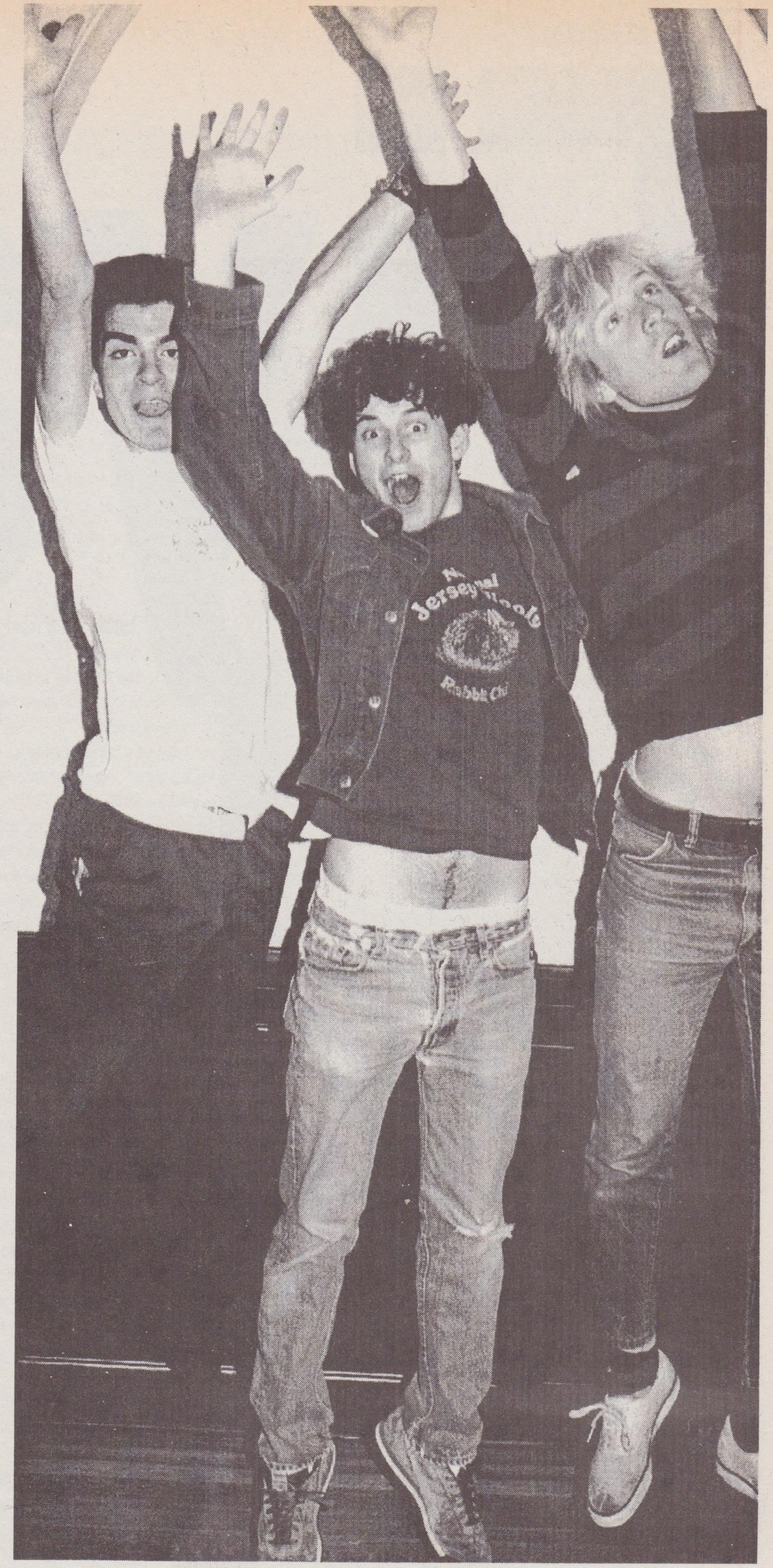
Part Two (conducted by Conor Mather and Sterling Mackinnon on behalf of *MRR*)

MRR: Knife fight, but why?
Clay: It's gotta be done.
Justin: Because Amitai says so.
MRR: How do you feel about the recent allegations against Michael Jackson and Phil Spector?
Justin: I think Zack will field this one.
Zack: I think that Michael Jackson is just a real naïve person. Michael tends to put himself into situations where it could be misconstrued as sexual relations, and that's his naïve personality. Just like how he got talked into all of that plastic surgery-it's total naïveté, it's just him being a child star and not knowing the real world.
MRR: Justin and Zack, you are from the Northwest originally. How does it influence you as musicians?
Justin: All of that long hair and just that feeling in the air. Mother Lovebone, man. Oh, and also Dr. Love and the Ride Me Babies from Tacoma.
MRR: Some of the island influences?
Justin: PUD, Skindiver, the Hooka Boyz, Wild Hairs, and Dumb MC.
Zack: Malfunkshun.
MRR: Clay, what do you take from Hanford?
Clay: What?
Zack: What did you steal from Hanford, Clay?
MRR: What do you carry with you, that the mark of Hanford, CA has left on you?
Clay: Lots of boredom, bitterness, and bad smells.
MRR: Punk rock. Justin, please explain your former arrest.
Justin: It was a charge that a 14-year-old girl's mom pressed because I played naked at an all-ages show with our old band, Maurice's Little Bastards. I think it's all worked out by now.
MRR: Are you guys in love?
Justin: Maybe with certain characteristics, and not so in love with others.
MRR: Do you guys smoke cannabis?
All laugh.
MRR: What are some of your favorite nicknames for Morgan, your former bass player?
Justin: Encino Man, Swamp thing.
Zack: Black foot.
Justin: Gigantor, Humungor, rainforest.
Clay: Morgasm.
Justin: Flower child. Hahaha. Naw, Morgan is a real good guy and a good friend.
Zack: And master burrito reviewer.

MRR: What is the most romantic moment from your tour?
Justin: I went on a real innocent date in St. Petersburg, FL. That was nice.
MRR: What is the only band you are not better than?
Justin: The Knack.
Clay: Kings of Leon.
Zack: Holy Ghost Revival, duder.
Justin: Jet (laughs).
(Everyone moans in agony)
MRR: Do you indulge?
Justin: Yes.
MRR: Where do you guys party?
Justin: It's a way of thinking. It's a philosophy. Hakuna Matata.
MRR: No, where do you party? Clay, where do you party?
Clay: Everywhere.
MRR: Have you ever huffed gasoline?
Justin: Oh, to be young again.
MRR: Have you guys ever been paid in pot butter?
Zack: Once in Eugene...
Justin: No, but we got paid by having to drive this girl around whose personality was like pot butter. And once we got paid in women's Japanese designer jeans with one drink ticket.
MRR: Favorite LL Cool J record?
(indecipherable argument ensues)
MRR: How is Bianca, your van, doing?
Justin: She just had some work done on her.
Clay: So she's all lubed up.
MRR: If Bianca was found to have a new Rancid decal on the back of her, what would the owner do?
Justin: He would leave it alone hahahaha.
Clay: I would leave it alone, but they still suck.
MRR: Can you really deny *Out Come the Wolves*?
Clay: Yes.
MRR: It's a pop album.
Clay: Don't start that shit.
MRR: I heard you stole gas on tour. How did you do it?
Clay: We pumped the gas then drove off.
MRR: When is the record supposed to come out?
Justin: March 5th or something
MRR: What is the cover?
Justin: It's a surprise but it involves some Sanskrit symbols and some Latin.
MRR: Is it gonna be self-titled?
Justin: We're still thinking of something. As of now, yeah.
MRR: That's pretty boring. Anything else?
Justin: Scott Alcoholocaust or Mike Lucas, take us to Europe! We would very much like to go.

Write the Clorox Girls at:
3203 Woodstock Blvd.
Box 799
Portland, OR 97202

7", very limited red vinyl, still available for $4 ppd, and 6-song CD EPs available for $5 ppd. Full length LP/CD out in March. And Clorox Girls will be touring the west coast and southwest shortly, so check their website for tour dates: www.cloroxgirls.com



Fiya

INTERVIEW BY TRAVIS FRISTOE IN THE NEWLY REMODELED ARK KITCHEN
JUST BEFORE THE BENEFIT SHOW FOR THE MIAMI FTAA PROTESTS.

LET'S ADMIT BIASES FROM THE START. FIYA ARE MY FRIENDS. I TOOK THEM ON TOUR IN MY VAN A FEW YEARS AGO. THEN, THEY TOOK ME ON TOUR LAST YEAR. I PUT OUT THEIR FIRST RECORD. I PLAY IN ANOTHER BAND WITH RYAN. THAT SAID, I'D INTERVIEW THEM ANYWAY, BECAUSE THEY SAY RELEVANT THINGS AND WRITE MEANINGFUL, HOPEFUL SONGS IN A D.I.Y. PUNK/HARDCORE CONTEXT. OR WE COULD BE EVEN MORE PRETENTIOUS AND DELUSIONAL THAN BEFORE. CHECK THE FOOTNOTES AND DECIDE FOR YOURSELF!

MRR: Name music that you've done in the past, and how Fiya is different.

Joey: This is my first experience playing bass guitar in a band. Definitely different, in terms of sincerity and willingness to try new things, compared to bands I've been in before.

Dru: I play guitar. With my past bands, even when we played or traveled as a unit, the music was less unified. There's more discussion in this band regarding the songs, as well as interpersonal conversations.

Ryan: I play the drums. This is the first band I was ever really in. I'm in another band right now that operates similarly. I agree with Dru. The conversations we have about the songs, the process of touring, what shows we want to play, and recording–it all seems very deliberate.

Patrick: I play guitar. I currently play in other bands for some of the same reasons (and some different reasons). This is the first band I ever really took very seriously, in the sense of a constant discussion between the four of us about what we want out of playing music with each other, as well as our different cultural thoughts. This band started when Ryan and I were 17, we're 21 now. It was a very different thing back then, there have been member changes since then. With this group of people, it's the first experience with taking music, or our ideas, seriously.

MRR: Is Fiya the word "fire" sung in metal falsetto? I've heard both denials and confirmations–set the record straight!

Patrick: The band name came from needing a name very quickly to put on a flyer for a show. It's a really terrible, embarrassing inside joke at this point. We should've changed the name two years ago when it was just Ryan and I.

Joey: I love when other people put it in capital letters.

Patrick: I wish that would stop. That makes it into an acronym.

MRR: Let's talk about big amps in a small room, and/or playing a style where comprehending the lyrics is a bit rough, even though you seem to take great lengths to put the words out there.

Patrick: It's strange after listening to a certain kind of music for so many years.

(enter Cassidy)

Cassidy: What are y'all doing?

Patrick: We're doing an interview. Feel free to chime in.

Dru: Only if you have some whiskey first.

Cassidy: All right!

Patrick: Big amps, that's largely a function of having to play over a drum set, a practical acoustic matter. I guess another question could be: "If you're going to all these pains to write

lyrics, or be cautious about people being uncomfortable, then why play this style at all?" The answer to that is always changing. A lot of that is understanding and participating in this music and maybe knowing how you want to do it. Recently, a lot of the lyrics have not been congruous with how the music sounds. I start to ask myself why sing these lyrics to this music. I don't necessarily think the way the music sounds has to have a literal connection to the lyrics. It's a complicated process.

Dru: I don't want to make an amendment to what he just said, because I think he covered it well. Being at a show where the amps are blaring and there's a lot going on–it sticks to me more on a physical level, the sheer earnestness or power; this overwhelming force that's hitting you in different ways.

Patrick: Explaining the songs, talking about ideas, bringing lyric sheets to shows or putting lyrics in records has to do with an incomplete attempt to unify the two things. It's a practical issue. Complete the gesture–playing incomprehensible music that is ostensibly about something.

Ryan: Ideally, the sort of places that you play and the way you conduct yourself, the politics you carry and the lyrics are at least a gateway for later on. Hopefully, playing with bands you respect and not acting like a dude when you're there. Either through playing live or talking to people, maybe someone gets an idea of why you're in a band or why you travel. I wouldn't want to play music like this, if I wasn't comfortable with the way we were going about it. I have faith that the whole process and the means is as much a statement as lyrics.

Patrick: I know we're getting kind of lengthy here with the answers, as you should.

MRR: It's fine. Keep going.

Patrick: I just wanted to add that when you're attempting to explain/justify yourself, or your platform, that you're carrying across the land that you need not downplay the musicality or physicality of it. If we're going to stand in front of a lot of people and make noise, then it's important to us to explain. But I don't think there's one right way to do it. I do think there's a lot of wrong ways. It's not necessarily thinking that people need to listen to you or ought to listen.

MRR: Related to that, how important, or dated, do you think lyric sheets or talking between songs is?

Joey: Going back to the question about lyrics that might not be easily understood. It's neat to see a band that plays eight to ten songs really hard, fast and noisy. But it doesn't really interest me, even if they're amazing talent-wise. If they don't talk about what it's about, then it's not a big deal to me.

Dru: Talking is necessary during the show, regardless of whether it's explaining the lyrics or something else. Communicating on a human level, as much as you can. Bands that don't try to communicate on that level are probably out to achieve something that we're not really after.

Ryan: I've definitely seen a number of bands where the talking felt a bit forced. I don't think it's always a necessary component. The best example I can give is while we were on tour, and I had a bunch of health problems beforehand, I really wanted to talk about that and hear other people's experiences. So talking about it between songs, and having a song about it, was a way for me to start that conversation. More often than not, people would want to talk. But on the next tour we went on, there was a week in a row of shows where I was personally frustrated and did not want to talk about it. I felt like I was digging a hole that I didn't know how to get out of. It just made more sense to play than talk. And I think it's totally legitimate when bands go whole sets without saying anything. A lot can be conveyed in how they play. You can tell what's honest.

Patrick: Hmm...there are so many factors of context and taste. Again, there is no single right way. I think a lot of bands that talk are really obnoxious and a lot of bands that talk are awesome. If we were playing music that I felt explained itself without talking, then I wouldn't talk. A lot of times seeing all-male, all-white, hardcore bands that you can't understand is tedious. Maybe it's a weakness, or self-gratification–that your music isn't standing on its own, or accomplishing what you want; without talking about what's on the menu.

MRR: Do you want to talk about touring alone versus touring with a more established band?

(*Big, big silence!*)

MRR: You don't have to answer any of these questions...

Cassidy: Just say what you think and edit it later.

MRR: I don't usually edit very much, but you can blame any errors in tact on me.

Joey: There were positive and negative aspects to both. We toured on our own and with a band that was probably bigger than us.

(much laughter at the "probably bigger" status of said tour mates, Against Me!)

Patrick: Yeah, they were probably bigger than us at the time.

Ryan: I prefer touring with other bands, as a generalization.

Dru: I like touring with other bands. I enjoy the element of touring with another band. And I didn't realize until we toured with a band that was bigger than us, how weird it might be to feel like the opening band. Being treated with more luxury or attention. Alright, maybe not luxuries but...

Ryan: I felt like we were a weird entourage.

Joey: I was totally into the mints on the pillows!

Patrick: I just want to say that I totally did not feel that way. I really didn't. [1]

Ryan: I didn't feel that way the whole tour, just every once in a while.

Dru: Maybe that became an exclusive question, by mentioning or not naming what the band was.

Patrick: Maybe we shouldn't leave that shit out.

MRR: Since you've put out a cassette, a CD-R and 7" records, talk about each of them.

Dru: We used to have trouble with CDs. Excluding people who didn't have record players or CD players. I don't really favor one medium over the other. And it's kind of silly to only do one format.

Ryan: I really dislike CDs aesthetically, but I want our stuff to be available on CD because it definitely came up over and over again. On the last tour, we just had the first 7", we didn't have the demo tape and we didn't have the CD-R version of the 7". Some people just don't have record players. I do maintain that CDs are legitimately unappealing on a lot of levels.

MRR: What's an ideal show for each of you?

Joey: Last Saturday was pretty good (the Submission Hold show here). There were some intangibles with the show, later on. But playing with bands that you look up to in certain ways, and agree with how they do things is ideal.

Dru: I like the small spaces. A place where you're stacked on top of each other and put in a position where it's impossible not to bump into each other. I like the element of being a unit and sharing space. It feels less alienating.

Patrick: I can think of times at shows that have felt really good, but I can't really explain

Fiya

how to make it happen. I find being at shows increasingly unsatisfying. But if it were unsatisfying or hopeless all the time, then I wouldn't go. The good shows feel unforced, you feel like you have a choice to participate or not. But I don't even know how to say how all that happens.

Ryan: I think it's very different in Gainesville. Here the last series of shows have been in this space where three of us live. It's something I'd be excited about because it's a punk show. Tonight, because it's a benefit and a situation where it's all local bands and you know people are going to show up. People coming into your home, and you opening your home is exciting. On tour, it's like what Patrick said. Sometimes the right things happen, people talk back to you, the other bands are rad, and people want to talk and show you around.

MRR: What do you think of the phrase "relatively sober?" Is it applicable?

Ryan: Wasn't that phrase somehow related to another band? Not this one at all. I believe Samantha came up with that phrase in reference to another band that the interviewer and I may be in.

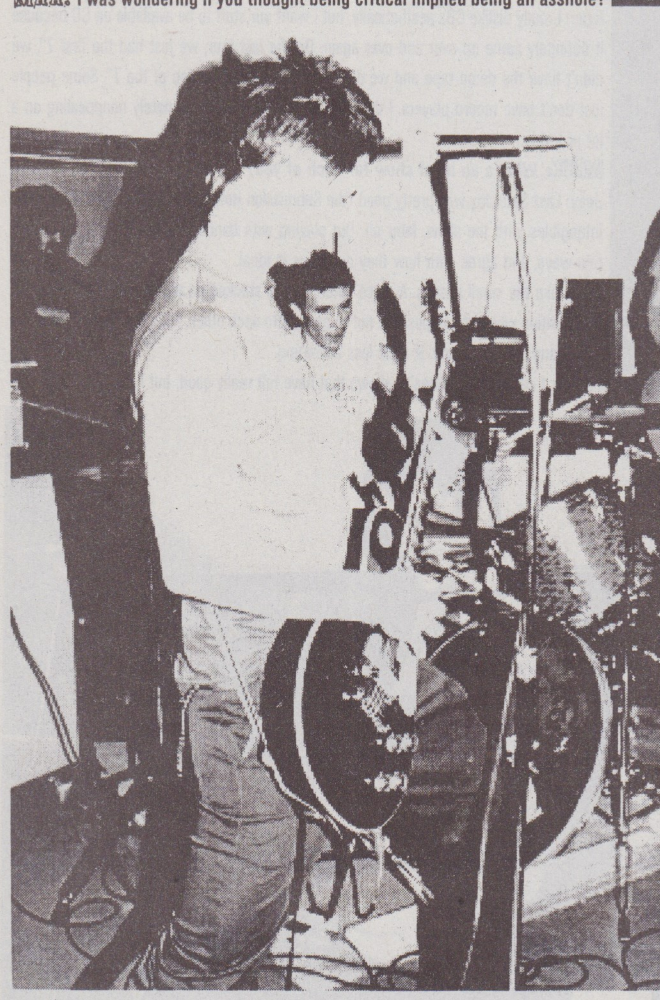
Patrick: Not applicable. I'd have to think about that one.

Joey: Every time we play, the four of us, we're always sober. After that, you're on your own time.

MRR: Belly of the beast question; talk about being American white males playing political/critical songs. Can you be critical without having to (as you mention in one song) "talk like fucking assholes?"

Patrick: The second part of the question isn't really related. It's not a political song. It has more to do with a group of friends talking to each other. Talking about possible destinies for each other. Which is a funny way to talk about what we'll be doing in five years. How does that relate to the first part?

MRR: I was wondering if you thought being critical implied being an asshole?



Joey: A lot of it is about the approach we take. Opening the door. This is our point of view. We encourage anyone else to speak. But we're critical about a lot of things, self-critical too, of where we're at in the world. Being an American and the things going on in our country.

Patrick: Okay. A lot of times when we play shows, I think we talk about being white or male or American all the time. As the most privileged people in the world, the issue is that you have a constant responsibility to think critically about your position and what it means. Honestly, it's difficult because I don't want to sound cheesy or dogmatic. Ultimately, what are we all striving to do in communicating and interacting with each other, our consumer politics, the activism we're involved in (or not involved in)? The things we choose to do (and not do) or say (and not say) all have to do with analyzing that privilege and working at destroying it. I don't know a way to say it that doesn't sound overblown or ridiculous. I'm repeating myself, but being white, male, and American is to be amongst the most powerful and privileged in the world. There is a responsibility to that.

MRR: Certainly. You could write many, many albums and books on that topic. That's what I meant.

Patrick: I'm not sure how to say this, because in talking about so many ideas there's this weird sort of embarrassment or consciousness. I don't even know what to say about it, but it's a constant preface or disclaimer on the process of trying to keep yourself in check or keeping others in check.

MRR: At the Submission Hold show, Patrick said that most of your songs were about faith and hope; or about a blessing and a curse too, maybe? Explain.

Patrick: It's like earlier, when we were talking about loud music and lyrics. We're talking a lot less at shows now, because the new songs are less "political songs." In my mind, the songs are about the process of manufacturing and cultivating faith. I don't mean to be vague–I know it means infinite things over the course of the day or a week.

MRR: But you don't mean it in a proselytizing, Christian sense?

Patrick: Umm. Unfortunately, I rely heavily on those sorts of metaphors or parallels. I don't rely heavily, but I'm interested in them. I'm interested in what's going on in-between the lines when people talk about their faith. A lot of Christian discourse has to do with defining or describing a superior place to live. And the idea that the world we live in is not an ideal position to be in. When I talk about it, I'm not talking about heaven or hell or necessarily saying that Earth is beyond hope. We're seeking ways to relate to each other, seeking ways to find what we want, and how we'd rather live. We're constantly driving at something. Every endeavor that has to do with language has to do with desire in some way. Anything we contribute in trying to understand ourselves or each other is an inherently faithful act. I see it that way, and that's what our new songs are about.

Ryan: Patrick mentioned that our songs were getting less political, or this new batch wasn't political, but from the explanation that you just gave I think all our songs are political. They're less overtly political than they were at one point. I feel like this an endless debate that might not be worth having, but I do consider punk to be political music. I consider hardcore to be political music; at least at its best and in the way I'd like to be part of it. And I consider songs about faith and the idea of a better world as a factor for communication to be political. I don't know why it seemed important for me to interject that…

Patrick: I think they're political, too. But maybe not in a way that's conducive to song explanation.

MRR: Melanie (who was on the last tour and did zine readings) said she thinks of your releases more as works of art rather than typical band merch. Agree?

Dru: Purely the cover art? On both occasions, we had friends help us with it in a very large way. Mara helped us with the first 7". It was her concept from the beginning. She helped us print them. The second one was from Yvette, conceptualized by her. So, I consider them to be works of art. Not because we explicitly wanted them to be *art*, but because of the people we asked to help.

Ryan: I think we're a very different band recorded than we are live. I'm happy that with both 7"s, the artwork has been a huge part of the overall effect of the record. I'd agree with Melanie, but I don't want to sound pretentious and say that we produce works of art. They are still punk 7"s, but I like that aspect of them. There's no reason why it

shouldn't exist.

MRR: Since playing in Fiya isn't a job for any of you, do you want to talk about how you balance things like jobs, school, or personal relationships? How you prioritize, not prioritize in a hierarchical sense, but more so in terms of decision-making.

Ryan: Not going to school is working out very well. I quit school for a lot of reasons, but playing in bands was a big factor. It's never something I thought I'd have to prioritize. I'm currently enjoying a lifestyle that enjoys low-rent and not having to work a lot.

MRR: I don't want the question to be too self-important. Everyone is constantly balancing their obligations with the things they want to do. I just wanted to relate it to playing music.

Dru: I think we all regard the band pretty highly and take time to involve ourselves in band functions like practicing and writing songs, taking time out of our schedules to get together.

Joey: There have been times where some of us are really busy with schoolwork or jobs. It has been a conflict, but never an impediment in my life. I think of it as something I like to do with some really good friends of mine. I like to detach myself, if that's possible, and see how Fiya was and what it will be. I feel obligated to the other three members, trying to grow with them as we push each other.

MRR: Twins, a question for the Quinney brothers, how long have you two been playing together?

Patrick: I got my first guitar when I was nine, for x-mas. Ryan got drum things when he was ten.

Ryan: Nooo. I didn't have those until seventh grade.

Patrick: What did you have before that? You had that drum machine.

(much laughter at Ryan's industrial past)

Ryan: It wasn't a drum machine!

Patrick: Okay, Ryan's right. The first rock-n-roll band practices we had were when we were about twelve.

Ryan: I've been hitting things for a long time.

MRR: Was punk the first music you all started playing?

Patrick: Yeah. I wish now that it wasn't.

MRR: What? *Why?*

Patrick: I feel I'd be a much better guitar-player and musician if I hadn't been playing along to Screeching Weasel records. [2]

Dru: My mother used to make me take piano lessons, which I really hated. I thank my mother now. I've been playing punk music since eighth grade.

Joey: I got a guitar at the age of 15 when I made the choice to quit playing competitive team sports.

Cassidy: Good choice, dude!

Joey: But I toyed around with traditional rock before finding a deep likening for punk and hardcore.

MRR: Last question. What has been your best and worst show reaction?

Ryan: Best was in Kansas City, which is what I was alluding to earlier when everyone hung out before and after the show. We shared food and everyone was talkative. It made standing in front of them with instruments easier, as opposed to being flustered. I don't know about worst.

Dru: Any show where we're prodded to play our shows and not talk is the worst response.

Patrick: I can't think of a worst one.

Ryan: I once got told to "shut up" at Common Grounds while talking about cancer.

MRR: Did you recognize the voice?

Joey: It was Gene Averkiov!

MRR: Is that why you three kicked him out of the ARK?

Ryan: I don't know who it was.

Patrick: I agree with Ryan that the best show was Kansas City on the first tour. It was like a smart, fun party! "Shut and play," is always an unfortunate one. I can't think of the worst one, although I really wish I could now.

MRR: Anything else?

Ryan: I would like to add that when I went to the front room, Bret Bostock asked me what the hell we were doing back here. I told him we were still doing the interview. He said to shut up, since it's going to be a twenty-page interview.

MRR: Ryan, do you want to address the claims that your beats are "skate rock?" Don't they come from UK anarcho-punk?

Ryan: We'd received a couple of reviews saying that we had "skate rock" parts. Somewhere around that time, I commented to someone…

MRR: It was me. I admit all these questions are a total set-up!

Ryan: Okay, I told the anonymous interviewer that it wasn't so much skate rock, but Conflict or Crucifix.

Patrick: Not a UK band. A Texas band! [3] Okay, now that we're onto the inside-joke part of the interview, and I hate inside jokes in interviews, but for my own personal gratification, I want to tell everyone to watch out for "Tight Flourish."

Joey: I'd like to thank everyone for reading this far along, and paying attention.

MRR: Cassidy?

Cassidy: I got nothin'!

Fiya

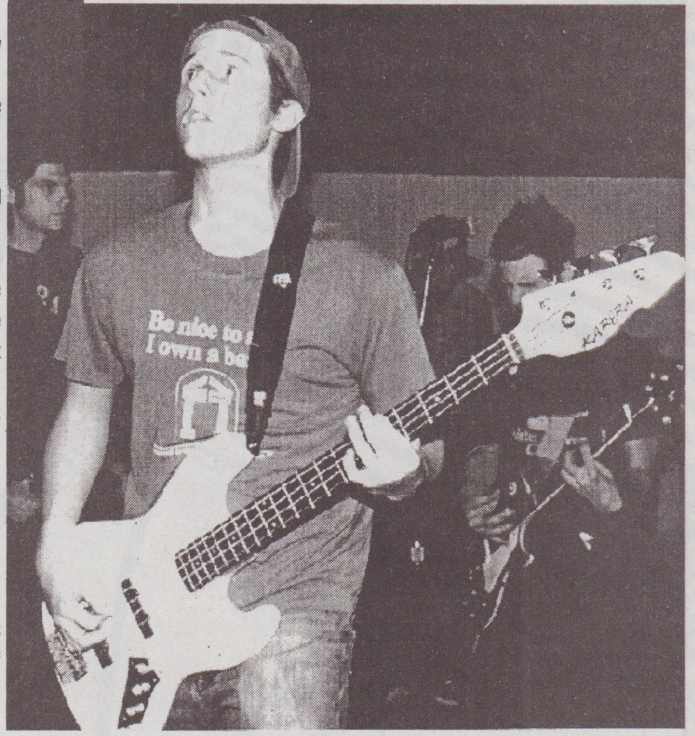
FIYA, PO BOX 642, GAINESVILLE, FL 32602

NOTES.

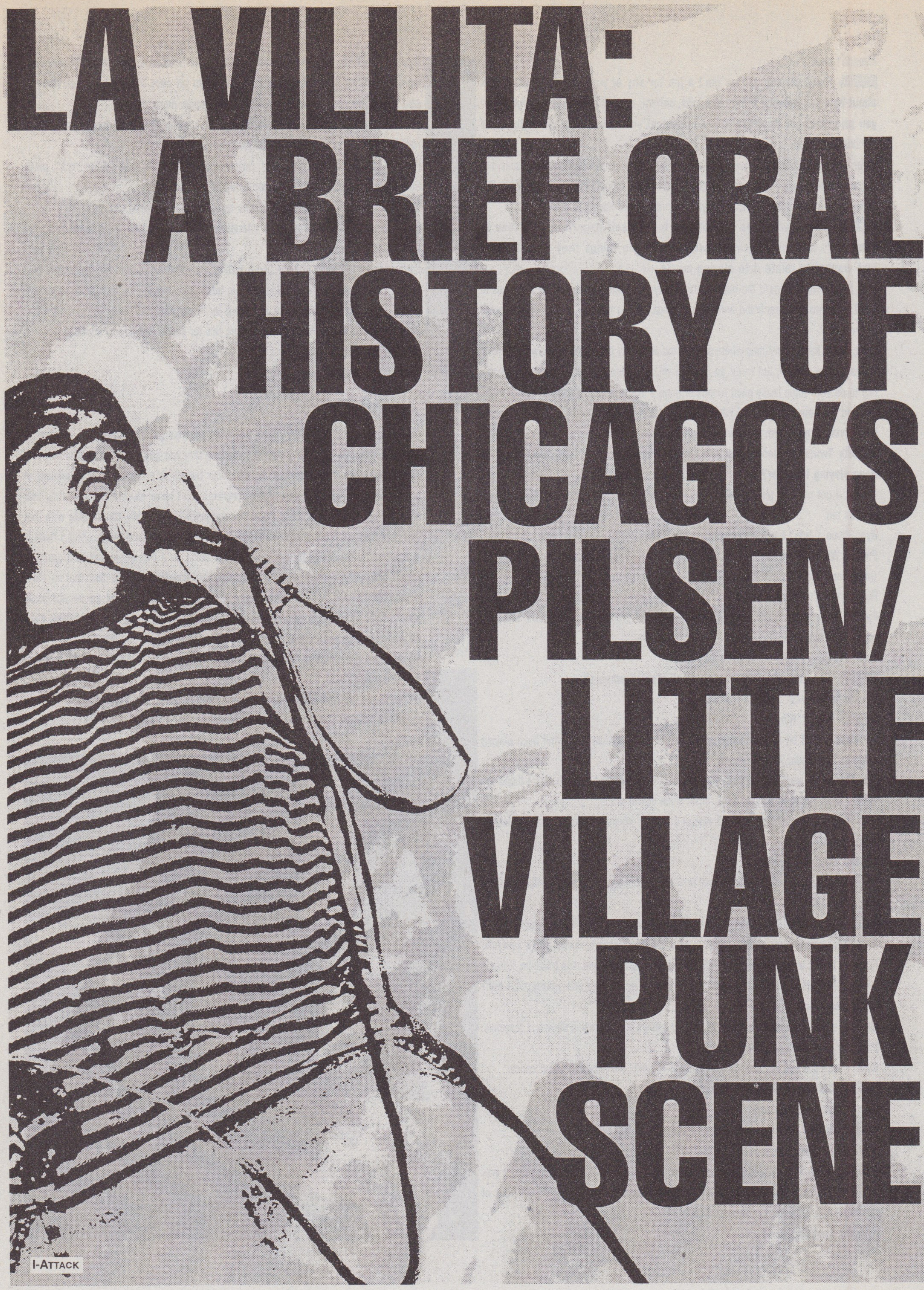
[1] About the Against Me! tour: I think that what we were getting at was that, at times, it did feel a little strange to be a part of something that was getting so much attention, and where people sometimes seemed to regard our friends as celebrities. The vagueness of our answers implies some sort of dark secret–I don't know much about how they tour now. Things are different these days, but personally I was totally comfortable with that tour, and they were fun, generous people to be with. The awkwardness, which I think is at least partly revisionist history, comes from being on a trip where half of a group of friends and peers is clearly starting to become very popular. I want to clear that up, partly because I would hate to accidentally, through being vague, cast an unnecessarily strange light onto people who are friends of ours, and also partly because I think it's a disservice to anyone who might be paying attention to mystify the situation.

[2] I mean no disrespect to Screeching Weasel. To this day, I maintain an enduring love for the band.

[3] Crucifix are not from Texas, they're from California. I was thinking of the liner notes in "Exhibit A," where it mentions the band touring in Texas. I regret the error.



LA VILLITA: A BRIEF ORAL HISTORY OF CHICAGO'S PILSEN/ LITTLE VILLAGE PUNK SCENE



I-ATTACK

"...A GESTURE OF LIBERATION, HOWEVER WEAK AND CLUMSY IT MAY BE, ALWAYS BEARS AN AUTHENTIC COMMUNICATION, AN ADEQUATE PERSONAL MESSAGE."

-Raoul Vaneigem, *The Revolution of Everyday Life*

This is by no means a definitive account of the Pilsen/Little Village Latino punk scene. It's an experiment for all those involved—author, editor, reader, and participant. There will be factual errors, petty exaggerations, and self grandstanding—but it's also a start to recognizing the rich history of a dismissed Southside community with implications and examples that cannot be contained to its Southside borders. As an oral history, this is really a journalist's snapshot of five weeks spent in Chicago's Pilsen & Little Village neighborhoods. Things have changed; bands have come and gone, as have the people. There are voices unrecorded and stories still waiting to be told. To be honest, some important tales were lost to the cutting room floor and I'm still bummed there isn't enough women's voices here. That's why this, as a documentary project, is only the beginning. Hopefully someone can fill in the holes and pick up where I left off.

At the least, thanks for the fun. At the most, thanks for the inspiration.

George B. Sanchez
20 Jan. 2004

Este Momento

Martin Sorrondeguy (Harto, drummer, Tragatelo, vocalist, Limp Wrist, vocalist, Los Crudos, Lengua Armada Records): I've always had this thing where everybody, when they talk about punk, they talk about the few old bands and everybody dwells on that—that always pissed me off. If it wasn't for what's happening right now, even that stuff over time could be forgotten… Reflecting on the neighborhood now, I'm mad because there are all these bands and no one's releasing records. It's like, what the fuck are you guys doing? This is a part of Chicago right now. When you talk about punk and Chicago, you better fucking talk about Pilsen and the whole Southside scene because this is where a lot of the shit has been happening for years.

Benny Hernandez (vocalist, No Slogan, vocalist, Los Jodidos, DJ, Radio Desorden): Some of these bands may never record anything and that's going to be fucking sad. I totally, totally see a parallel to what we're doing right now to the whole late 70s, early 80s southern California scene. We have just as much to say, just as much talent, but I fear that it's not going to get recorded because of a lack of money.

Carlos Ruiz (vocalist, Reaccion, vocalist, Sin Orden): There's a lot of people now listening to punk, especially in the neighborhood. Before, when I used to go to shows, you could count the people of color. Now it's like, mostly, the punk scene is young people of color.

Benny Hernandez : There are bands starting all the time. Unlike the first wave, which was hardcore and thrash, this new wave of bands is—like, you got Eske, that's doing straight-up punk rock, you got Quarto, that's doing some kind of weird thrash. I-Attack, that's on a melodic, Regan Youth trip, No Slogan is doing 80s Midwest hardcore. Now you have Pekadores too. The singer and guitar player from Youth Against, Nuco, grew up on 26th. He's from Mexico, but he came here when he was ten.

Anton Feder (vocalist, Get It Away, Underestimated Records): I'm actually planning on doing an all-local comp, a limited release for just kind of the people that are going to shows now, to have a document, because…I think what's going on now in the overall Chicagoland area really needs some documenting. If other people do it, fine. I think the more, the better, but I want to do it. It's going to have bands from Pilsen, bands from the suburbs.

Hageo Delgado Junior (drummer, Non Fiction Noise): There's about eleven or twelve bands. I just wish more bands could be a little bit more political. I just feel that, there's so many issues, that we, as Latinos, could cover, especially us growing up here, going to school, seeing so much, being harassed by fucking cops, going to shows and people looking at you weird because you're Mexican. There's so many things, so when people decide to sing about why kids stink in pits, or stupid shit like that—I'm not saying your band has to have a purpose, there's just so many issues you can cover as a band.

Miguel "Migs" Eske (bassist, Eske): We're not out there trying to push a cause, but at the same time a lot of the experiences we've had, or the songs these guys write, have a lot to do with the things we see in the neighborhood and we've experienced personally, or through the people that we know.

Anton Feder: I think that the [Pilsen/Little Village] bands are writing better songs; they're probably delving a little deeper into the roots of where they're coming from. I think a lot of the kids, their introduction to hardcore and punk was Los Crudos. That was cool, but they're starting to look beyond that now and not just be influenced by that. A lot of people think, Hispanic hardcore, Latino hardcore, they think Crudos and that's it, like that's the only band there is. Historically, that's not true. There's a lot of East LA bands, there's a lot of bands from Texas, and you know, there are starting to be a lot of bands from here. I think that they're kind of looking, and not just to Latino influences, but they're looking, they're writing better songs, is what it amounts to. I feel they're writing more interesting songs, more poignant songs. Lyrically, people are getting pretty outspoken.

Martin Sorrondeguy: As far as stuff really coming out of the neighborhood, now you have a lot of bands where back then, you didn't.

Carlos Ruiz: I wish there would be more bands of color that would be speaking about social issues and stuff that's going on. Punk is more than just music. It's education and it's sharing ideas and showing how it's going on in the neighborhood. I would wish punk bands would talk about stuff like that and they would be involved in politics and not just say fuck racism or fuck the cops, but do something.

Martin Sorrondeguy: There are really very few people who are saying anything about what's going in Pilsen and Little Village. There was no musicians, really, talking about what was happening in these neighborhoods.

Anton Feder: Starting with the older bands, you've got bands like Tras De Nada, Marco's band, they've probably been around for five years by now. You've got a band like Eske that have been around for three, probably four years by now. Like Los Jodidos, which are kind of on their way out, but you got new bands like I-Attack, No Slogan, Cuatro, there's a quite a few other bands—Non Fiction Noise.

Chris Cabay (guitarist, No Slogan, vocalist, Pretentious Assholes, drummer, Leyes Criminales, Thug Life Records): It's a lot bigger, it's more diverse [the Pilsen/Little Village Scene], there's different styles of bands, but there's a kind of Pilsen hardcore sound: fast and kind of screamy, but not controlled, kind of thrashy, more rooted in punk, pushing traditional punk, a pushed chaotic sound, playing fast rather then knowing what they want to sound like. The influences here are different. Here, they're aware of what's going on, like the South American hardcore and thrash they all listen to.

Benny Hernandez : It's no longer just about Crudos; it's a lot bigger.

Antes

Benny Hernandez : I know there was one band in the 80s called the Kremlins. This guy, Victor Diaz, it was his band. They were all from Juarez High School. They were the first punk band, they were proto-Clash, that type of just

Los Crudos

straight up punk rock. But that's it, nothing happens until Fuck the Bureaucracy, which was pre-Crudos—It was Crudos minus Martin…but I gotta go back a little further. A band from the steel mills, south Chicago—the Dead Steelies, there were Mexican guys from the southside. They were a little bit more pocho-ish. Their Spanish was all fucked up, but you know, they did a couple songs in Spanish. They were Mexican kids and they played with Raygun and all those bands.

Martin Sorrondeguy: I have cousins that live in New York. They were the earliest punks I ever met. This was the late 70s. They were like, really into it really early, Ramones and stuff. That was my first exposure. I was in fifth grade. This is '78.

Jose Casas (guitarist, I-Attack, guitarist, Los Crudos, guitarist, Fuck the Bureaucracy): 26th Street, I grew up there. It was rare that I would run into somebody from 26th Street that was into [punk].

Benny Hernandez : Jose from Crudos will talk to you. Back in the day, there were ten, fifteen punks from Pilsen/Little Village. Now, there's a bunch of them and it spawned all of this—you know, there's Mexican emo punks, ska punks, hardcore punks, and anarcho punks. Ten years ago, that wasn't the case. It was mainly metalheads. Metalheads and *rockeros.*

Jose Casas: Me and Oscar were probably, maybe, the only two punks for a while. I'd say from 1986 until when Crudos started.

Martin Sorrondeguy: The southside was not really known for a punk scene or a show space, so everything was on the northside.

Jose Casas: I went to my first punk show maybe in 1987. I got in underage at Cabaret Metro to see Naked Raygun. It was maybe the hundredth time they'd played there, but it was my first show. I had gone to that with the first bass player from Los Crudos, Oscar Chavez—me and him started up our own thrash, hardcore band, maybe in '88. That was Fuck the Bureaucracy. So around '87, '88 was our first punk show. That's when we started meeting people outside of 26th Street, basically, who were into punk… Three fourths of the original Los Crudos was in Fuck the Bureaucracy—Joel Martinez, Oscar Chavez, and myself.

Marco Quiroz (vocalist and guitars, Tras De Nada, vocalist, Leyes Criminales, contributor, *Hasta Cuando* Zine): By my late teens, I started finding out about local groups, real political local bands. I decided to live in a squat with a bunch of punks by Marquette Park. That's when I started discovering punk, but it wasn't about the political side, it was the stereotype—get drunk and fucked up. So later I knew about more bands, I knew about more local people doing activities. That's when I found out about Mob Action, Fuck the Bureaucracy.

Jose Casas: When Shawn Duffy, the promoter at the Metro, stopped having punk rock shows at the Metro because it seemed less profitable, that's when some of the underground shows started popping up. You had the Exit Lounge before. Bands like Screeching Weasel, Bhopal Stiffs, the Vindictives, a lot more like early 80s punk rock… those bands were doing shows in the city, but they were also trying to find places to do shows outside of the city, in the suburbs, to have so called DIY shows, like McGregors, or Sir Donalds, O'Bannons, different bars. Basically you'd have to become a promoter, but since you weren't a big promoter, you were DIY. Right around 1989, '90, that's when Doug Warden and Underdog Records began to do their own, independent DIY shows, trying to rent out spaces in clubs and bars in the city. Prior to that, prior to 1989, a lot of the shows were outside of the city, with the exclusion of Martin… he organized a show in 1987 at Casa Aztlan.

Martin Sorrondeguy: I put on the first show in Pilsen, which was in '87 at Casa Aztlan.

Jose Casas: I think that was maybe the first punk rock hardcore show in Pilsen. A DIY show, where he would have to take care of getting the place, organizing the sound system and asking the bands to play. The bands were Bhopal Stiffs, Ozz Fish Experience, I believe it was Trench Mouth, Impulse, Manslaughter, and a couple of other bands, bands that still have something to do with the scene, maybe, whether they're DJs or have their own record labels or work in bars. So that was the first time people from the community here—Chicanos, gang bangers, artists—had seen a punk rock hardcore show, not just a jam session or a house party, in Pilsen.

Martin Sorrondeguy: There were no bands from the neighborhood. There was nothing from the neighborhood, so I asked bands to come to the neighborhood to play and it was cool because people came from everywhere but there was a lot of Latino kids there—alternative, other punk kids, and it was the first time I saw people come around that I never knew were into punk.

Megan Wells (vocalist Reaccion, guitarist Zorra): Punk before, to me, was a very white, male-dominated space and I didn't see myself there. I didn't see myself participating in punk, but I do see myself participating in a culture where underrepresented people are allowed to get angry and allowed to have microphones, literally, in their hands and say what they want to say. So, it excites me. It definitely excites me that young people, in general, young people of color, young women, are taking up the torch, saying this music is ours, we can do it too, and we're going to do it our way.

Martin Sorrondeguy: The first Los Crudos show, technically, was in the neighborhood, on Coulter, right off Whine and Coulter. A basement party, a little club called the Six Feet Under, with Phobus, put on by Luis Montenegro. It was packed—punk friends, neighborhood friends, activist friends—everyone was packed in there and they're waiting. We did "Las Madres Lloran." It starts off with that scream and I remember as I went in and started, everyone went uhhh [takes in a deep breath] because it was so loud and went gunggungunungn. As soon as we stop, there was silence and AAHHHHHH! Everybody just screamed and we kept going.

Benny Hernandez : For a while it was Tras De Nada, Youth Against, and Los Crudos. That was it. Rat Bastards are from the northside, but they're honorary southsiders. They always play shows on the southside.

Jose Casas: I just got a five hundred-dollar royalty check—first time ever in our lives—but that's because we let them [Difusion Libertaria

Reaccion

Joditos

La Idea and Beat Generation] put it [*Discogafia*] out and I don't think they're doing it for a benefit. They're doing it basically to keep their label up, for normal business, which is different, because we always did our stuff DIY—which is either to be self-sufficient with our own label because we were self-sufficient; we didn't have to worry about giving a label money, because we were the label. We'd have benefit records of our own. A lot of our releases, or self-releases, full-length seven inches or full-length LPs, I'd say about 85% of all the shit that we released was always a benefit for something local in Chicago or maybe, once in a while, something outside of Chicago.

Benny Hernandez : I didn't know much about hardcore punk rock until I saw Los Crudos, and that was like, "Wow, that's Jose, he grew up with my cousin and now he's playing hardcore." And then Martin was talking about all these issues in the neighborhood I'm from and "Wow, he's saying exactly the same exact things I feel," about how you feel marginalized, you feel isolated, nobody gives a shit about you in this country and in this city, and you're a second class citizen and you know, it gave me possibilities. Seeing Los Crudos play was pretty cool, because you're like, "I could pick up a guitar." As cool as hip hop or rap can be as an urban expression, well, we can do this too. Everybody talks about England in the early 70s, how it was a working class movement. I think that was the same case here in Chicago. It was working class, Latino punk kids.

Martin Sorrondeguy: For us, everything we were singing about, it was all neighborhood-related. When we were doing shows, we have folk people play with us—*folkloristas*. We performed at *Calles y Suenos* with a drag queen. It was just—anything. It was about everything—communication and collaboration. That's what we were into. We really believed in using the band, using punk, as a tool to do this stuff, to raise money for something, to raise awareness, instead of young people just separating from everybody.

Marco Quiroz: Crudos was the first band that I knew was from Chicago, that was local, political, punk, and in Spanish. So it wasn't just because it was a punk band, but it was because it was in Spanish and they were Latinos and they were in the neighborhood. They weren't playing on the northside. All the bands I saw before, they were all white. So I would go to the northside. There was never any shows on the southside.

Martin Sorrondeguy: We called the shots. A lot of it was an experiment. You didn't know what was going to happen, but I'm glad we took the route that we did. I always hope that it would be an example for other people…I think the fact that you can actually make something happen for yourself is just amazing.

Anton Feder: Singing hardcore in Spanish, locally, I thought that was really cool, taking a part in the community.

Jose Casas: The Spanish thing started off because we started off trying to do stuff in English but then with FTB, as we kept going, our second year, our third year, we had played more shows in the neighborhood and also southside neighborhoods where we'd run into Mexicans from Mexico that were into punk rock hardcore and had been since the 1980s…guys we had met were like, they'd tell us we reminded them of this band Massacre 68. We were like "really?" so we borrowed his tapes. We were like, fuck man, here's all this awesome Spanish punk hardcore from Spain, from Mexico, from Peru, all of Latin America. Martin had heard of bands, he had an extensive knowledge of music. Between him and us we all decided at the same time, why don't we sing in Spanish. Let's do something different because we wanted to not just be a typical—there were tons of hardcore bands in Chicago, since fuck, since the Defoliants, Effigies, Articles of Faith. We wanted to do something that would impact, at least specifically our neighborhood.

Chris Cabay: They united different people. Every time they'd do shows here, it was not a punk rock crowd. It was representative of the community they were playing in, where as in other places, people came because they knew who Los Crudos were, whereas here, it was people who came because they grew up with them or they supported what they were doing politically or because they were friends.

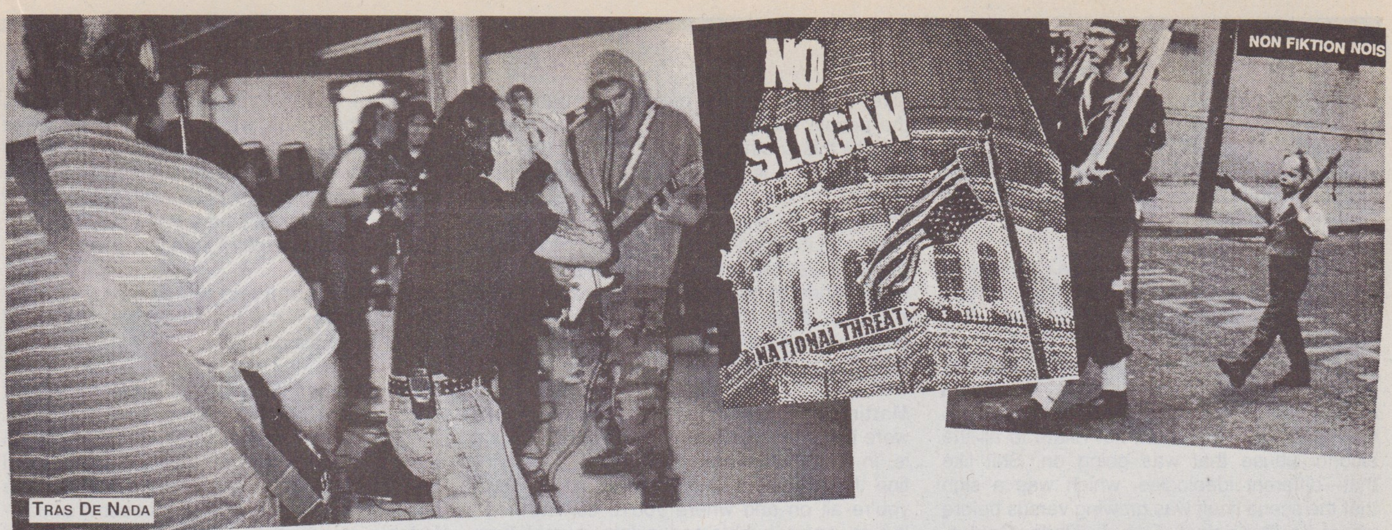
Jose Casas: The lead signer from Huasipungo did an interview when he first met us for *Maximumrocknroll* back in '92. He asked us what was the catharsis for the band? We're like, "what's that word mean?" He's like, "you know, the reason why you started the band, what does it exemplify?" Well, the band itself is our catharsis. It made us feel a certain way, it helped us grow in our own heads, in our own identity. It helped us to push ourselves to actively participate in stuff, like to organize a show for battered women's shelter or… We decided, hey, we can actively participate as youngsters instead of causing a ruckus.

Benny Hernandez : You're in high school and you dress different because you don't agree with gang bangers and you don't want to associate with gang bangers. Just because you're Mexican doesn't mean you gotta be into that shit. So you dress weird, you put on the fucking black makeup, you wear black, but then, as you get older, you start understanding your anger and that's what Crudos tapped into.

Jose Casas: Being the only band at the time in Pilsen, we didn't want to play too much in the neighborhood, just because, every month you get tired of it. "Oh, here, they go, crying about some shit again." We wanted to spread it out—not like some kind of marketing technique, but after a year, you're like, shit man, we wanna see other bands come here and play. We didn't want to be the only band in Pilsen, so that's why it was real great to have Youth Against start up. A lot of people would laugh and bitch about us—"Man Crudos played for half an hour, but they talked for twenty minutes." But after every song, we wanted to explain what it was about. We'd photocopy and make our own lyrics sheets with information as well as lyrics, pass them out before the show, or during the show. "Hey hold on to this, take it home, so you know who the hell you're listening to, in case you want to come back or not."

Anton Feder: I think one of the reasons Crudos was so big and well known is because they made these connections with the rest of the scene. They didn't just stick with their own, you know, they hooked up with all these bands from all over, they got out and toured, put out their own records.

Jose Casas: It was a strange feeling (the night of the last Crudos show). It was like graduating from high school. If you're lucky, you finally finish. By that time, we were like, OK, Crudos is



TRAS DE NADA

NON FIKTION NOIS

going to be no more. We're not going to play no more. We're not going to try to put out shit, unreleased material that we never had, not try to cash in on it like other bands, not unless it's a benefit. So it was finally over. If we're going to do something new, put it under a different name and let it be different. That's when Martin ended up moving to LA. Ebro, our last drummer, and me, were the only ones living in Chicago. Ebro had already been playing in three other bands—MK Ultra, Charles Bronson, and the Meshugunas. He was starting up his other bands. Me, I took a break for two years. I stopped playing punk hardcore because I was broke, I didn't have a career, I didn't have a college degree.

Benny Hernandez : First of all, it was the first band that was good and was playing that type of music [in the neighborhood], first and foremost. They may not have made it as big, but they still would have been big if they were just a drunk punk band, because it didn't exist. There's always been punks in Little Village and Pilsen, but not as many as there are now. Not as many to form a fucking band. That was one of the reasons—the fact that they were the first ones to do it. Second, because people were pissed.

Jose Casas: I wanted to see somebody else do something. I wanted to be a spectator again for a while.

Martin Sorrondeguy: We had a lot of little offers to do bigger things. Like we got asked to open up for El Tri at one of the big stadiums here and we turned it down. Before I said no, I asked how much is the door price. They came out with something like $35, $40, and I said no. That was it, the end of that. We got asked to open up for La Lupita early on at some big theater club on the northside. Our response was how much is the door price. It wasn't that we don't want to play with those bands—it was like, what is the door price, is this accessible to everybody. Even the Lupita one, we said no, five bucks for everybody or forget it. We had letters coming to us, people wanting to represent us. We trashed it all. A label from California was trying to do this Latino punk CD and we were like, tell us more about yourself. They sent us this press kit, kind of package thing, along with this forty-page contract to give them a song for a compilation. I said what the fuck is this, a contract. I called the guy and I said, "you know what, I would like to get you bands for this comp," and at the time there were Arma Contra Arma, Los Crudos, Youth Against, and I said, 'I'd like to get you bands for your comp but you know what, you're asking for social security numbers and a lot of members of these bands don't even have one.' It was just something so basic. There was a letter from Capital. It was that not important. Yeah, at the last tour, Jello came up and said, "you want to do something with Alternative Tentacles?" Alternative Tentacles is not a major label, but still, they're on the bigger of independents, but we were done.

Hageo Delgado Junior: My first real punk show might have been 1999, 2000. It was a real diverse crowd. There were a lot of Hispanic kids, so that was pretty cool. A lot of new faces, so you got to meet new people—it was crazy. I was fucking scared.

Megan Wells: Having come from a white male-centered punk scene, to see young Latino kids going crazy on stage, I was like, "whoa, that's really powerful."

Miguel "Migs" Eske: When we first started, there was only a couple bands from Chicago's southside that were playing out. We were in high school, there wasn't the punk thing to do. It was more like *rockeros*, the whole grunge thing was going on, Pearl Jam was big, Nirvana was out.

Manuel Gomez (guitarist, Reaccion): Sin Orden definitely was more of an influence on me. They were the first show I went to. They were kids my age.

Anton Feder: I'd say there's probably a four, five-year gap, six-year gap (between Los Crudos and the Pilsen second wave). Crudos was playing, Youth Against was playing.

Benny Hernandez : The second wave began with Sin Orden in 1998. They were still in high school. They got to play a lot of shows with Crudos, Youth Against, Tras de Nada. It was Sin Orden. Then after Sin Orden, probably my first band, Despierta, which was fucking crap. Then after that, Cornocopia, Jodidos, Reaccion came about and that was when Sin Orden broke up... Eske and Non Fiction Noise started at about the same time.

Carlos Ruiz: First Sin Orden was another band, a Spanish rock band—Los Hijos de La Llorona. They were into punk, but they were doing a punk, Spanish rock thing. The singer left because there was a fight in the band, so then I came in. That's when we were all getting into more local punk, playing fast thrash. The lyrics were not political, but it became politically conscious, being in high school and being people of color in Chicago.

Guadalupe Sosa (organizer): Everybody knew Sin Orden. A lot of those kids went to school with Sin Orden. I would probably say Sin Orden was more of an influence on the newer generation than Los Crudos. Los Crudos definitely made it possible for Mexicans to get into it, probably for a lot of kids.

Marco Quiroz: It was like, all of a sudden, in the mid-90s to 2000, there was a punk movement that was fresh. It was out there. Sin Orden came out. They were kids back then. They were so young, they had baby faces. But it was so great: wow, you know, these new kids...there was a scene at that moment, a Latino punk scene.

Manuel Gomez: My first show—I was 18 years old and it was Sin Orden, Tras de Nada, Youth Against. It was all these Latino bands and it was over here in Pilsen, near 21st. It was somebody's house, in the attic, right off the Blue Line.

Carlos Ruiz: Tras de Nada was around, Youth Against was around, but it was usually us three bands that were playing together. We were sort of the second wave. We broke up because the guitarist was going to go to school in the suburbs.

Marco Quiroz: Sin Orden broke up, Crudos disappeared, so actually Tras de Nada was the only Latino group that was playing for a while. Then another band came out, Los Jodidos...we decided, lets do a collective out of things...we were trying to get all the bands to share equipment, to raise money and with that money, we bought a button machine and we wanted to get a recording of all the bands and come out with a compilation...we did two big shows, for example. We raised some

money, bought the button machine, we started doing the CD, and it collapsed after two or three shows that we did—great shows, great shows. There was a fight: "Where was the money going?" Benny was actually doing the CD with Nuco from Youth Against.

Benny Hernandez : There's still a couple hundred dollars that somebody has [from the collective]. Tras de Nada wanted to make it a huge anarchist collective, but not all of us are anarchists. The kids from *Reaccion* felt they couldn't relate to us because they're straight edge. They were young. I remember talking to Carlos about it. He could not relate to all the alcohol abuse that was going on. Shit like that—different ideologies, which was a sign that the scene itself was growing versus before where Youth Against, Tras de Nada, Crudos, were musically somewhat similar and all three bands were very political, where now you've got a band like Eske, that's more about angst...Most of the people in the collective were young kids straight out of high school who don't know how to organize, you know. It just went downhill from there. It all fell apart about 2002. It maybe lasted about a year and some months and then it all went to shit.

Carlos Ruiz: Reaccion was an all-Latino straight edge first, before it was even named Reaccion. Pretty much all the Chicago straight edge Latino kids was us—me, Manny, Tito. I was playing drums, but I wasn't good at drums. It worked out though because we got John the drummer and Megan, because we thought it'd be awesome to have female vocals. That changed it up, but we're bilingual. We had our first show in August of 2001, it was pretty bad. Our first name was Keepin' It Real, 'cause that's what we do, we keep it real. After a while it was a funny name, it wasn't taken seriously.

Megan Wells: When Manny and Tito and Carlos were forming the band, I was their friend and I said, "Dude, you need a woman in that band. There needs to be more women up there." Then they said, "Well, why don't you do it?"

Hageo Delgado Junior: We were going to break up in December. I came out to my friends. That was a big issue. They couldn't deal with it at first. Other bands, they would say "yeah, fuck homophobia," but when it came to us and our scene, they would have to stop and think about it. "Oh shit, Non Fiktion Nois's drummer is gay."

Megan Wells: I think neighborhoods and where one comes from are very powerful things. People feed off of each other: "Hey, I can do that." They see someone on stage, "Hey, I can do that, they're saying that, I can say that." They can pick up an instrument. Resources are a big deal. How many times did someone want to start a band but maybe didn't have equipment? You know, I'm almost positive people share equipment or lend practice spaces.

Jose Casas: Before southkore, it was just Crudos. Now they have a scene...Southkore gives a certain identity, between the bands and the people going to shows. Martin, he asked, "what's this southkore stuff?" "Dude," I go, "it's just a word, a term they use to talk about the region." I'm like, "You know, when me and you were younger and we were doing shows, we didn't call it Crudo-core, that would have been really egotistical, or southside hardcore." There were bands that might have started a southside pride thing, but the southside is a different entity all together. This is fucking Pilsen and 26th Street. It's not literally southside.

Martin Sorrondeguy: Some southside punks were being local in their mentality and I think it is, in a certain sense, destructive. I think it's fine that you all recognize what side of town you're all on and where you're coming from, but, to, again, bubble and isolate yourself from the rest of the city and the suburbs—I think I have a more global vision of what you can do with this. When it becomes just about us, that's when things start to fall apart.

Anton Feder: It could be like old LA shows, with thousands of people, with three thousand people at a show. There's no reason why it can't be like that. There's enough people in the city. Those bands are as important. I don't think they see themselves as important enough, but they are.

Martin Sorrondeguy: I think it had to happen because there were kids who were starving for it...Kids were like, what's the alternative here? Do we follow the pattern that's been laid out of kids just getting into gang banging or do we start, do we go somewhere else. It was needed. There had to be other voices.

Pilsen y Little Village Punk

Jose Casas: Chicago is, as you know, real segregated.

Hageo Delgado Junior:: There are no white kids over here. When we played our music, when we listened to music, it was all Hispanic kids, kids our age, kids that didn't know nothing about mohawks or bondage pants or patches or studs—they wore whatever they had. We wore whatever we had and that's how it was.

Jose Casas: 26th Street and Pilsen, you can live your whole life without speaking a word of English.

Chris Cabay: This area has always been more community-oriented anyways. People have always been willing to be supportive. It's not necessarily about the style. It's a community; supporting your friends. This idea that people are doing something important, it seems more genuine. People are more supportive. There's the bonds of friendship and people identify politically with things, you know, rather than hey, it sounds good, it's something to do for a while. It seems like there's a deeper interaction that just, "yeah, I like fast music."

Marco Quiroz: There wasn't a lot of social spaces. You go to Boys Club or summer camp, by 14, 15, you're not considered a kid anymore, so you don't have a lot of resources. There's the gangs, which a lot of punks didn't like that kind of shit...the only avenue we had was music and you didn't have a music scene for young people, except for *rancheros*. A lot of people that migrated here were not into that. They wanted to explore something else.

Manuel Gomez: It was real badass to hear all these Latinos—I mean, I always thought [punk] was a white thing.

Megan Wells: When we've gone outside of Chicago and been at shows, people of color are very under-represented, where it's us on the stage and some of the people in the band are the only people of color at the show. I've definitely seen my bandmates become uncomfortable or not really know how to relate and just not feeling exactly comfortable.

Benny Hernandez : We get a lot of shit from anarcho white kids, but it's like, dude, I grew on 26th Street. I grew up on welfare, I don't want to be poor. You come from a middle class background and it's cool that you understand that you're privileged and it's cool that you're going against the system, but you know what, man, my parents didn't come to this country so I could a be a stinky anarcho.

Hageo Delgado Junior: We got to shows and you see all these white kids. They're all like, "Wow, look at all these Hispanic kids," At first they're intimidated, but then they know what we're about, they read our lyrics, and they look beyond that, and realize that it's cool, that it's the same thing. I guess it's just your skin color, you know.

Jose Casas: Does segregation exists in the punk scene? Absolutely. I don't think people in Pilsen really make an effort to play out in the suburbs or anything. They probably look down on it, which to an extent, I do too, which I think is wrong of me to do. I don't want to judge people just based on where they are from. I want to try to judge them as individuals. I think the suburbans see Pilsen as this dirty place, or whatever. There's probably some racial motivation behind it, but not necessarily every time, not necessarily every person.

Chris Cabay: The scene is either insolated or insulated. People from the north don't come down here and people down here won't go anywhere else for shows.

Megan Wells: As much as people say you're preaching to the converted, to bands like ours, that do try to talk about issues, you're not preaching to the converted. You're talking to people who have a lot of different opinions and everybody is socialized in society, no matter what we do to educate ourselves, to create a different reality, or to resist that. We're all coming from it and it shows up. It's definitely not a safe space.

By George B. Sanchez
gbernardsanchez@aol.com

Photos by Chayo, Anton, Megan and Mickey.

out now....

YE'OLDE
BUTTFUCK

'how to get to heaven'
7"e.p.

plus on raw sugar records
'burden of the southern future'7"

still available
STUN GUNS l.p.

out soon K.L.S. 7"

7"are 4ppd. north america
7ppd. world
l.p's are 8ppd north america
13ppd. world

checks or m.o.'s to
brad lackey

shut up records

pob 1671
oakland, ca.
94604

More Brutal Releases Than You Can Shake a Stick At

Remains of the Day
"Hanging On Rebellion" Cd
$8.00 ppd US / $11.00 World
What else can be said about this band that hasn't already been said. This album is perfect. A masterpiece. Taking on the best of Tragedy and adding more, R.O.T.D. come up with one of the best albums ever. Spine tingling madness!!!

Asschapel "Fire And Destruction" Cd
$8.00 ppd US / $11.00 World
Asschapel blaze through another album of some of the best brutalizing Punk and Metal around. This one will just blow you away as Asschapel will add legions of fans to their chapel of hell with their solid, crazy and tight as hell songs.

Warspite "Gallery of the Macabre" Cd
$8.00 ppd US / $11.00 World
This is probably the best death metal release I've heard all year, unless my horrible memory is forgetting something... but either way, it's easily one of the top 10 Death Metal releases of the last five years. (Aversiononline.com)

Disgust
"The Horror of it All" Cd
$8.00 ppd US / $11.00 World
Disgust are back bringing you 17 brand new tracks of brutal Swedish hardcore in vein of Discharge and Disrupt. We can't even begin to tell you how awesome this is!!! Look for a new Split Cd soon.!!!

Facedowninshit
"Shit Bloody Shit" Cd
$8.00 ppd US / $11.00 World
Brutal sludgy hardcore with a touch of Black Sabbath. Really brutal in every aspect, this Cd includes all their releases to date!

Wolfpack
"Allday Hell" Cd
$8.00 ppd US / $11.00 World
Brutal Swedish Hardcore in vein of Skitsystem and Anti-Cimex. One of the most brutal Swedish hardcore albums ever made. This will blow you away!!!

Also Available:
Groinchurn "Already Dead" Mcd $5.00 ppd US / $6.00 World
Hellbound / Despite Split Cd $8.00 ppd US / $11.00 World
Misery "Early Years" Cd (Same as above)
Misery / Extinction of Mankind Split Cd (Same as above)
Remains of the Day "An Underlying" Cd (Same as above)

We have a huge list of music and shirts we sell, so visit our Web Site. Some of the cheapest prices anywhere.

C.A.H. Records // P.O. Box 1421 // Eau Claire, WI 54702 // USA
Email: orders@cahrecords.com // Web: **www.cahrecords.com**
We accept credit cards. Up Next: To What End? new Cd (Ex Wolfpack)

Crimes Against Humanity Records/Distribution

RARE PUNK FOR FAIR PRICES!

WE CARRY OVER 20,000

RECORDS, CD'S, CASSETTES, SHIRTS, PATCHES, BUTTONS, BONDAGE PANTS, BULLET BELTS, AND TOO MUCH MORE TO NAME FROM BANDS ON LABELS SUCH AS:

DISCHORD records · TOUCH and GO RECORDS · SECRET · NO FUTURE · LIMP RECORDS · DANGERHOUSE · CLAY · BOMP! · NEMESIS · VOLUME · LINK RECORDS · RIOT CITY

DOCTOR STRANGE RECORDS
15 YEARS OF SERVICE!

IF WE DON'T HAVE WHAT YOU WANT
WE'LL STEAL IT!

DOWNLOAD FREE MP3'S, VIDEOS, YOUR DATES, & MORE!
WWW.DRSTRANGE.COM

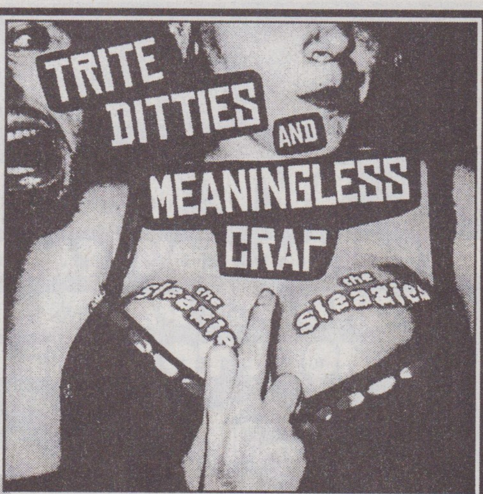
PELADO RECORDS

www.peladorecords.com

Also out now The SICK FITS debut single!
You can buy these titles and many more @
www.punkrockmailorder.com
www.leashrecords.com & www.interpunk.com
521 W. Wilson #C103, Costa Mesa, CA 92627
peladorecords@hotmail.com
Stores & Distributors contact Road To Ruin Distribution
roadtoruindistro@comcast.net

Brand new 7 song CD/EP from The KICKZ out now!! Great song writing mixed with solid production with hints of early SLF, Clash & Generation X with the reck-lessness of the early Replacements!!

BLATANT FINGER
Moving Forward
Full length coming soon on Pelado Records!!



the Sleazies

"Trite Ditties & Meaningless Crap" the debut full length from the snot nosed punks, The SLEAZIES. Imagine the ANGRY SAMOANS & The BRIEFS having a child named SCREECHING WEASEL. Enough snot to keep the 77 punks happy and enough Pop that will have the pop punk kids pogoing!

TERMINUS VICTOR

At first you see two people, as polar opposite as can be. One, Scott Kimble, in his same-as-yesterday street clothes, grabs his three-string bass. The music growls as he lunges down and starts attacking, coming up only to unleash explosive vocals. On the opposite pole, dressed up in a 60-hour/week suit, guitarist Don King is high-flying his kicks already, which don't stop till the show is over. Between them stands member number three: a set of flashing lights, airport runway-style, responsible for animating the massive arrangement of cranking beats. Terminus Victor is blue collar vs. white collar. Oppression vs. privilege. Human vs. machine. Live vs. programmed. Night vs. day. Dissected before you is a perfectly split identity in this technological world. Coming out of Champaign, IL, which is equal parts cornfields and computers, Terminus Victor is the union of an artistic guy who embraces technology and a technical guy with artistic sensibilities. Interview by Holly Rushakoff.

MRR: When you started in 1999, did you have in mind to find a drummer, or was it definitely going to be programmed beats?
Scott: Definitely programmed drum machine, definitely all the way. I've always been wanting to take a direction that no one else has done or, mainly, just going with what my head and my heart wants to do. And at that point in time, me and Don had a lot of history together and we knew how to work together very, very well, despite our differences. We thought, "well, let's give it a shot with the drum machine." We didn't know if it was going to work or not, we just started writing and we started putting drum beats to that, and at first it was like, "I don't think this is going to work man," because naturally, you know that a drummer, when it comes to a chorus, they always speed up a little bit, and drum machines don't do that. Over time, we got so used to Drum Machine and working with it, that we didn't have to worry about it anymore ... and that's when we came to the point where it's like, Drum Machine is a member now. I felt like she was a punk rocker, just giving it her all.
MRR: Do you both work on the beats?
Scott: Pretty much. It just depends on which one of us put the song together. Sometimes I have a hard time trying to find the sounds that are in my head. Don has always been good at that. I'm really good at getting the right accents and such. It helps that I have drumming experience.
Don: You can almost say the left-brain and right-brain kind of scenario. I would call him the composer. He knows what he wants it to sound like, he knows how he wants it to be put together, and I help bring a lot of pieces and ideas to the table, as well as some of the technical work. And I'm also focused on guitar-playing skill. So I spend a lot of my time doing that. I love to play guitar. For the most part we have these two camps and we meet together, but we also cross over the middle. Sometimes I will write a song idea that doesn't need changes, and Scott will create a sound on the Drum Machine that is great.
Scott: See, the thing is about Don, he calls himself a mechanical engineer, but I know better than this. The way he thinks... he thinks about things in an extremely logical way, technical way. He takes engineering, that whole mindset, and uses that in other spectrums in well. I can take music and relate it to history and philosophy, because I like to think about how it all connects.
MRR: You've got the whole thing going on. Your stage presence, your sound, your visuals, it all fits perfectly. How did that come about?
Scott: I'm all about, we create the music, and then you react to that music. It's almost like a give-and-take relationship. When you create a song, the song takes a life of its own, and then that song tells you how you need to perform that song. I know that sounds a little whacked, but I'm all in with that, because I think it's totally true. It's almost like Zen. You take on your own interpretation of the song that you just created, and it's not like you even plan that out, you just feel that. Believe me, when me and Don practice, you'd be totally surprised. We stand there. We don't do shit. Don does more shit than I do. When we practice, I hardly ever do vocals ever. The vocals always just come live.
MRR: Why do you hold your vocals and lyrics till the show?
Scott: Pretty personal. If you listen to the record, the lyrics sound two-dimensional, there's not much going on, but there's a lot of personal stuff going on. As a matter of fact, a lot of the new stuff is even more personal. It's not personal per se, with just me, but what I've observed.
MRR: About your look, Don, how did you get the suit going for you?
Scott: I think that Don totally feels in his element when he's in a suit. I could totally feel his confidence coming off of him. He knows, this is him, and see, that's what punk rock is all about, is it not? It's not about a sound, it's not about being the Ramones, it's not about being the Clash. Punk rock, I always thought, was about doing your own fucking thing no matter what anybody else thought. The Ramones did that, they said, "Fuck all this shit that's going on in the mid-70s with this whole prog-rock stuff. We're gonna do our own thing in our own way." Sex Pistols, same way. Clash, same way. And now punk rock's come, to like, into a sound. You have to understand that all the things that we look back on in the past—hey this is proto-punk, this is punk, this is whatever—they weren't thinking that. Do you think the Stooges were thinking, "Hey this is totally proto-punk." No, they were doing their own thing. Do you think that Television, when they were doing *Marquee Moon*, do you think they were going, "This is proto-new wave." Roxy Music, same thing, do you think they thought, "Man, this is proto-proto-new wave." No they were doing their own damn thing. And you can take it for what it is, but over time people categorize it. What I'm trying to say is get out of your box. Get out of your box, socially, think about things that have been going on, not just around you, but in your history.
MRR: It doesn't seem like it was a challenge much for you to step outside the box.
Scott: On no, it was a challenge. It wasn't work, but it was definitely a challenge. I had to remember where my roots were from. I had to remember (pauses)...you can think of it as a sense of gravity. Where you grew up, what you knew, the friends you knew, in high school, college. And that gravity can keep you in a rut. It's good to remember your roots, but it's even more important to evolve from them, I think.
MRR: But where's the challenge for you?
Scott: When I went to school in theory and composition, the challenge was always, do something that no one else has done before. You always gotta push the envelope. I've always been adamant about listening to musicians and composers and artists. I think Alfred Hitchcock is a great example, pushing the envelope, being in his own. I think Quentin Tarantino is in there too. The challenge is—what's your verse, what's your verse in this life? Where do you stand out from everybody else? 'Cause if you do something exactly like this, you're gonna be in the shadow of that guy. I could go home and write ten punk rock songs right now. Exactly like the Ramones. It would be no sweat for me. But they're gonna say, "That's the Ramones." Basically, we're doing music because we love it, and frankly, I really don't know how to do anything else. We're doing it because this is what we hear out of our heads—
Don: And our guts.
Scott: —and our guts and our hearts. We're not doing it because we think we're gonna be cool by doing this, because we know we're uncool. We're the most uncool guys, ever.
Terminus Victor's first release is *Mastering the Revels* on Innocent Words Records
www.TerminusVictor.com,
scottykim@hotmail.com
Innocent Words Records, PO Box 674
Danville, IL 61834, www.InnocentWords.com.

THE RESTARTS

The Restarts are a London based punk rock band that has been together for nine years. Well-known in the European scene, they are about to tour the US. Dates for the tour are available on their website.

Interview by Jon Active.

MRR: First off, please tell us who you are and what you play.
Kieran: We are a DIY punk band. I play bass, sing, and do artwork.
Darragh: I play drums. I'm originally from Dublin, I moved to London straight after finishing school and have been stuck here ever since. I mean it's OK here, but after 15 years, London is growing a little old. Right now, I'm going back to school to study audiovisual media. When I'm not doing band stuff or school, I try mess about with computer recording and studio editing, etc.
Robin: I'm 24 years old. I'm Dutch, though I've been living in London for the last five years or so. I've been playing guitar for the Restarts since June this year.
MRR: So how do feel about being called a punk rock band?
Darragh: I feel nothing; there is no answer to that question whatever way I look at it.
Kieran: That's the term I prefer; there are too many different subcategories these days, everyone wants their own little niche! In general, I like being referred to as "punk rock", as I feel a lot of what is called "punk rock" these days just isn't!

Blink 182, All American Rejects, AFI—I mean, what the fuck is that shit? If I have to hear one more whining skate gear-clad suburban American band calling themselves "punk", I think I am going to be fuckin sick! No disrespect to the thousands of real American punk bands out there, but the music industry's idea of "punk rock" is to have a Calvin Klein model with Salon-coiffured spiky hair singing songs with catch phrases like, "I wanna Riot!" It's very sad!

Robin: I think punk rock is the best way of describing the style of music we play.
MRR: And what about being identified as "London-based." None of you are actually English, are you?
Robin: No. Kieran's from Canada, Darragh's from Dublin and I'm from Holland. We've all been living in London for a while now, and the band started up in London, so I think that's the reason why people say we're London based.
Kieran: That is the running joke of the ban. We are often referred to as the "UK punk band The Restarts." I always rephrase it as "London-based" 'cause we ain't English! But we do live in London; we are a product of the London scene, a bastard community of misfits from all over the planet.
MRR: Does that mix reflect the London scene?
Kieran: Yes, London is a very internationally mixed scene, unlike any other city in the UK. I don't know if I could live elsewhere here. The whole attraction of London is its totally cosmopolitan flare; the London scene is comprised of representatives from all over the planet.

Robin: Yeah, I think it does, actually. If you go to a punk gig in London, half the punx you see, if not more, aren't English, and probably 25 percent aren't even European. I like it like that, though. I think they all came to London like I did, to see the "London scene". Eventually, they became the "London scene".
Darragh: We're Dutch, Irish, and Canadian—the mix is a bit more diverse; in London we get punks from all over the place and that makes the scene here a bit interesting than many others.
MRR: If the Restarts were offered 50,000 pounds—$75,000—to use one of your songs in an advert for McDonald's, would you do take the money?
Robin: Definitely not. Which song would it be, though?
Kieran: Yeah and that scenario is really gonna arise. I seem to remember feeling crushed when I saw Sham's "Kids are United" in a McDonald's commercial that was shown over here about five years ago. It was sad. But to answer your question, no. No matter how we'd justify it we'd end up looking cheap and shallow.

I am sickened by the way big business has collaborated with the music industry and film industry to create one super corporate power structure. I mean *everything*—in the UK anyways— is sold as "punk". You go into Woolworth's and the t-shirts for 10-year-olds say "Wasted" and "Punk Rock". They are meant to be accompanied by camouflage combats with zips, etc. So they have created a very polished sanitized version of punk rock to market to the masses.

Your question could be rephrased more realistically as us being offered a record deal with a label that posed as DIY but was riddled with major label tentacles. We would obviously think through any decision as a band and then be held accountable for our decision.
Darragh: It would be cool to take the money then swindle one's way out of the endorsement. Seriously, though, *as if.* This is a ludicrous question. We need better fucking questions.
MRR: Ouch! Sorry, Darragh, I will try harder. So what do The Restarts stand for, and what do you do about it?
Darragh: We're a manifestation of the shit of society and of the world in general. That's what we sing about, then we invite debate.
Kieran: It's a bit of a mixed bag really; we will probably produce three different answers on this one. We don't have a specific agenda or manifesto, but we feel that there could be a stronger, truer, alternative punk scene— music that combines passion, anger and that dirty element of nihilistic rock 'n' roll that makes it all good.

I do feel that there are a lot of people out there who are also not buying into all the kitsch retro fashion of punk. I think there has to be a vibrant undercurrent that remains untainted by the corporate popularity machine. I think we as a band try to represent what is real to us about punk rock: it's a viable alternative to a mainstream of shit.

We're faced with the same problem as in the 70s, just repackaged. Instead of over-produced 1970s-themed rock operas, we now have sub-intellectual bubble gum pop punk! We gotta tear that shit down!

We try to maintain and sustain a strong local punk scene free from commercial intervention, the same as most of our contemporaries, I think a lot of punk bands today just see the popularity of punk rock as a vehicle to getting signed. Fuck that shit; that ain't gonna happen in our lifetime.

Robin: We have issue-tackling songs about the shit happening in today's world, about racism, capitalism, war, religion, and poverty. We are trying our best not to contribute to all of it, fighting against it by letting our voices be heard at demo's, doing benefit gigs, boycotting the big companies—and not going to church.
MRR: What does "DIY" mean to you?
Kieran: DIY means being self-run, having artistic license, and not having the pressure of trying to impress, which is the expectation if you try to book gigs in popular places like Camden or central London. Since the opening of the Poison club squat in Hackney (East London), our scene has started to expand and grow stronger. The gigs are crazier and more fun and there's none of this 11 o'clock closing time bullshit. I've never heard Shen at the Poison club say, "It's time; please gentlemen can you finish up your drinks, please." No. Instead you leave when you fall out the door at 8am.
Robin: DIY means being independent, doing things exactly how we want to do 'em, being our own bosses, being responsible for what we do and what we don't do, and trying hard not to contribute to a capitalist and commercial system. I know that sounds cheesy but that's how I see it.
Darragh: DIY—it's all about preparation! No, it's based around a concept of valuing non-rip off prices for music and a code of conduct within the DIY punk rock scene. It grew out of the early 80s CRASS ideology of, "Pay no more than" prices. It's basically saying fuck you to the music industry; this product belongs to the punks, not businessmen. Excuse the blatant Flux pun. It's an idea with so much potential, from places to stay throughout the world to underground distribution networks. When it works, it's fucking the best. For example, the punk squat venues of Europe. Gigs are affordable, the venues are self-run, bands get paid decently, and it's like a whole underground circuit that's run by the kids, for the kids.

However, DIY has a dark side! DIY can be a politically correct nightmare, and, in turn, self-defeating with its internal feuds. A classic would be the whole conflict thing years ago, where rumor and fact got so mixed up that nobody knew what to think.
MRR: You all have pretty punk rock haircuts, kinda '76 style; is your look personal, or a cliché?
Darragh: Both, I guess. I suppose it's in the eye of the beholder to judge. I mean, my look is my business and if my clothes and style make you think either way that's your business too. I don't give two fucks, we wear what we want, fuck you if you got a problem with it.
Kieran: This ain't no fuckin costume—this is a way of life!

I don't know, it's not really a conscious thing for me anymore, as it's just a look I have had over the years. We didn't start a band and then come up with an "image" or "look"—we were punks who formed a band. I think the punk look can become a cliché, but it depends how you hold yourself. You can usually spot someone who is just doing it to be trendy.

Robin: I didn't invent my the Mohican myself I must say, but it *is* my personal hairstyle. I've had the same Mohican since I got into punk, maybe it's been a bit longer or shorter at times, and I still really like it. I couldn't really imagine myself going for a different look. But who knows what'll happen when I grow up.

MRR: If you could play a gig with any band of any time in history, who would it be and why?

Darragh: Isn't this a sideways approach to naming your favorite band?

MRR: Damn! Rumbled at the first reply!

Darragh: OK. I'm gonna play along with the game by saying not just one gig, but a whole tour, and it's the Sex Pistols' tour of America, including their last ever gig in England, Huddersfield, which was a benefit for striking firemen. Every time I see it from *The Filth and the Fury*, I am left in tears. Being a self-confessed Sex Pistol freak you kinda have to know where I'm coming from.

Kieran: I dunno, that's a hard one. I would have to say the Feederz back in the day. I just love their total lack of respect for authority and unadulterated hatred towards anything falsely wholesome in today's society; I totally identify with their negativity! Their sound and lyrics totally translate into nihilistic punk, whilst avoiding that brainless machismo that comes across in similar counterparts, such as GG Allin.

Robin: I would go for the Ramones. I know it sounds really unoriginal and you expected me to say ABBA, but I just think they were a fuckin' great live band and I really like their songs.

MRR: You've played some Queeruption gigs, amongst many other benefits, is there a queer punk scene, and are you part of it?

Robin: Yeah, there is a queer punk scene. I don't know much about it though. I think it's not very big in London but it *is* growing. Kieran will probably know more about that. No, I'm not part of it.

Kieran: Yes, it's a scene that I identify with, but for me it's more about encompassing a smaller offshoot of punk back into the greater picture. I think there's too small of a minority to create a vibrant queer punk scene; it makes more sense to incorporate it into a more tolerant punk scene that is accepting of people who fall under the title of queer. My life is belongs in punk and a lot of my friends are straight, so I don't identify with a queer-only crowd. I think, in general, the younger punks are more tolerant than the older ones. It is still one of the last taboos that people don't want to confront in the scene. "Oh yeah, I'm not homophobic, but I don't wanna *see* two guys kissing!"-type attitude. Yeah, well, go shove your bigoted views up your fuckin' ass!

MRR: So how does it feel when you read interviews with bands like Discharge and they refer to a band they don't like—The Clash—as "queers"?

Robin: I haven't read that but I think that's homophobic as fuck and I didn't expect that from a band like Discharge, whose music I'm really into.

Kieran: I think that is a reflection of a dumb old school attitude. He was using the term "queer" as a synonym for "lame" or "wimpy". That creates problems and only helps to further alienate certain parts of a scene. I think its pretty stupid for a band who is revered as the iconic political punk band of the 80s to be calling anyone "queers".

MRR: I gotta feeling a lot of us would rather have put CRASS on that pedestal, but hey, you're Canadian. And you're right, it is stupid. Speaking of stupid, if someone offered you a brand-new top of the range bicycle, say a Cannondale Bad Boy, or a second-hand VW Beetle which would you choose?

Kieran: The bike, of course. Fuck vehicles, especially old ones. They are just a hole in your pocket book! You'll forever be spending money on vehicles. I'm glad to be free of owning a car.

Robin: I've already got a top-of-the-range bicycle, but I would still go for the Cannondale. I haven't got a driver's license and have never driven a car before,

MRR: Your last two releases came out on CD first and later on vinyl, why was that? Do you have a preference?

Kieran: That's just the way it worked. We usually like to do both, but CDs are obviously more readily available and quicker, and cheaper to transport. I prefer the artwork to be in LP format as it looks better and

they seem to sell at live gigs, you get a real die-hard element of vinyl junkies at punk shows. They won't buy it if it's not on vinyl.

Robin: I don't know much about the Slumworld release, but for the USA tour Havoc will press the vinyl. I prefer vinyl myself, although I have more CDs than LPs. They're easier to find in London and cheaper most of the time.

MRR: You're about to tour the US, why?

Kieran: We have never been to the West Coast and we have a lot of friends out there, it's high time we paid a visit. I am from the Canadian West Coast, and seeing as how we went to Ireland in September and to Holland twice this year, its my turn to visit my home turf, Vancouver.

Robin: It's been a long time since the Restarts have last been to the US and I haven't ever been there. We just got the new album, *System Error*, out. And I think people asking us to play there is already enough reason to go for it, innit?

MRR: Havoc Records, the home of black-clothed, patched, and bullet-belted crusties, are doing your new LP in the US. Is this a reflection of your cross-punk rock genre appeal, or are you thinking of changing your name to the Distarts?

Kieran: To answer this seriously, we asked Havoc if they would want to help us and they agreed to. We wanted a label that still operated on a DIY level and still favored punk with a political content.

Maybe we could do an offshoot, the Distarts. Yes, that would be nice! Bullet belts, French maid's outfits, and d-beats! I think we are onto something here.

MRR: No, no, please; it was only a joke, forget it. Please!

Robin: We won't change our name, but Distarts sounds good, or Los Retardos is alright.

MRR: If you could press a button that would eliminate one thing in this world, what would it be?

Robin: Cars. No, I was joking. That's another difficult one, which one shall I go for: George W. Bush, capitalism, conflict, starvation? I think I'll go for capitalism, as that's what causes most of the other things I was considering eliminating. So where do I press?

Kieran: Greed is the one human characteristic that seems to undermine everything. It is the foundation of capitalism, to keep hungrily acquiring more, once you have everything. This can also be cited as the contributing factor to most wars. They are all underpinned by financial and economic incentives. Even right down to a basic human level, I've seen people who live communally in squats falling out over the smallest of material possessions. This problem runs very deep in humanity.

MRR: Are the Restarts a collective? How do you decide what to do?

Kieran: Um, that makes us sound like fuckin' hippies! But yes, we do agree on everything between the three of us and we split everything three ways, not depending on how long a person has been in the band, etc. Three people put in the same amount of energy and get the same back out of it!

Robin: We live just around the corner from each other, so it's easy to get together and discuss things, and we have internet access and phones.

MRR: Your old guitarist, Mik, was quite a character and did a lot of artwork for the band. What happened to him?

Kieran: He quit and never did say why. Best of luck to him.

MRR: And then you had a star session guitarist for the new release?

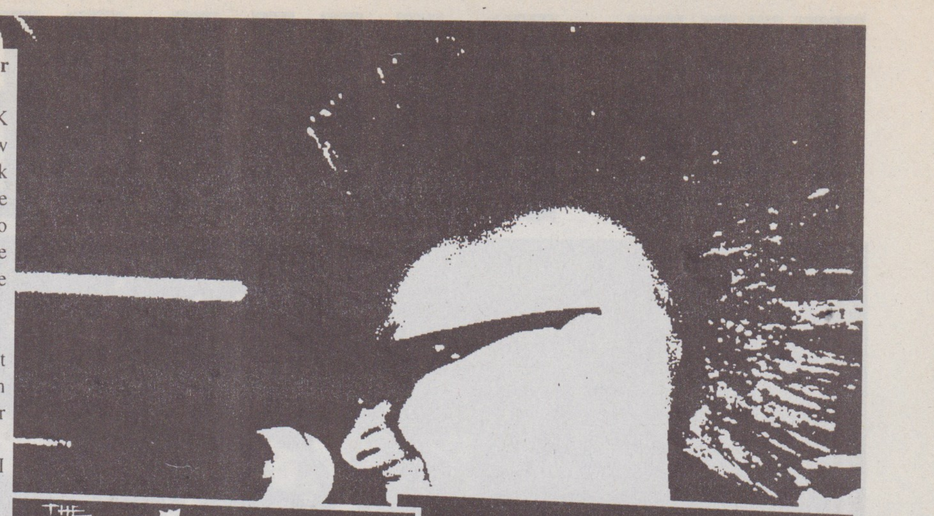
Kieran: Yes. I am currently living with Alan from the UK Subs, and after I spent eight months looking for a new guitarist, my friend, Chris, said, "Why don't you ask Alan?" I kind of did a Homer Simpson, "Doh!" and he joined the band and did the recording with us. But due to his commitments with the UK Subs touring schedule, we just found it impossible to fit our schedule around his. We then got Robin on guitar, which is perfect.

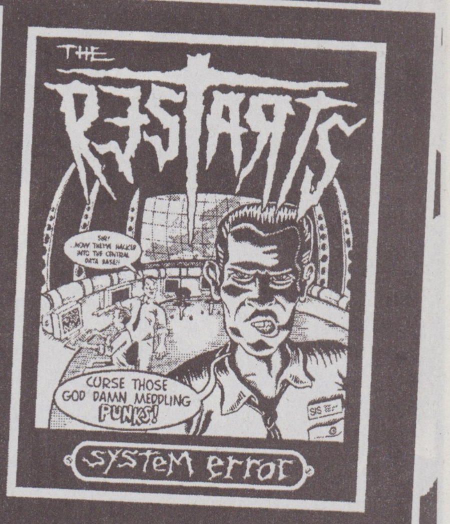
MRR: Anything else you want to say?

Kieran: Yeah, cheers to Havoc Recs, Adi Punknite, Scott Alcoholocaust for setting up the tour. Be seeing y'all in March and April 2004. Please check out our Website for tour info, pics, MP3s, and stuff.

Robin: I'm really looking forward to the U$A tour and I hope people will welcome our music over there.

www.restarts.co.uk.





RESTARTS TOUR DATES 2004

Thursday, March 18th NYC @ CbGB's w/ Krays, MDC, Thought Crime, (16+ w/ID)
Friday March 19th tba @ tba
Saturday March 20th Baltimore, MD @ Side Bar Tavern, w/ Krays + more All Ages
Sunday March 21st New Jersey @Connections,y w/ Krays, SuperYob, Dead Heros, (All Ages)
Wednesday, March 24th Aptos, CA @ The Mediterranean (21+)
Thursday, March 25th San Jose, CA @ The Caravan (21+)
Friday, March 26th Berkeley, CA @ Gilman Street (All Ages)
Saturday, March 27th San Francisco, CA @ El Rio (21+)
Sunday, March 28th tba @ tba (All Ages)
Monday, March 29th DAY OFF
Tuesday, March 30th Chico, CA @ S&M Haus (All Ages)
Wednesday, March 31st Arcata, CA @ The Alibi (21+)
Thursday, April 1st Bend, OR @ tba (All Ages)
Friday, April 2nd Portland, OR @ tba (All Ages)
Saturday, April 3rd Seattle, WA @ Studio Seven (All Ages)
Sunday, April 4th Vancouver, B.C. @ tba - 2 shows (All Ages & 19+)
Monday, April 5th DAY OFF
Tuesday, April 6th Portland, OR @ Twilight Cafe (21+)
Wednesday, April 7th Fresno, CA @ tba (All Ages)
Thursday, April 8th Tijuana, Mexico @ El Guano (All Ages)
Friday, April 9th Los Angeles, CA @ The Smell (All Ages)
Saturday, April 10th Las Vegas, NV @ tba (All Ages)
Sunday, April 11th Santa Ana, CA @ The Mexican Cultural Center (All Ages)
Monday, April 12th DAY OFF
Tuesday, April 13th tba @ tba
Wednesday, April 14th San Francisco @ Elbo Room (21+) or Bottom of the Hill (All Ages)

THE DAMAGE DONE

MRR: OK, let's start from the first practice. Give me a little history about how the band started. Did you think you'd make it this far?

Kyle: Well, The Damage Done really started in spring of 2001 in the small college town of San Luis Obispo, CA, with me and Nick (our original guitarist) just wanting to start a band that could get out there, have some fun, and really have something to say. There was this kid Dave that was moving in next door to a friend of ours, and we started hanging out and found out he played bass, so we recruited him and this other guy Ryan to play drums. Things just never really came together with Ryan, and Dave had just started learning to play drums. So it quickly became Nick on guitar, Dave on drums, me singing, and we finally talked our friend Chris into playing bass. He'd played bass when he was a kid and stuff, but felt like he wasn't really capable of playing in a band and shit. He was wrong. He's done great.

Things started moving along nicely until summer hit. Nick went to Europe, I moved to the SF Bay area for an internship. Everything was on hold. While I was working in the Bay area, I was living with our friend James and his parents. He had played guitar a bit when he was younger and he started talking about possibly joining TDD as a second guitarist. When Nick came back from Europe and school picked up again, we started practicing and James fit right into the fold. That's when everything really came together. We recorded a demo and played our first show in October 2001. We spent that whole winter writing for our next record, the eight-song *Never Wash Away* EP. We recorded that in May of 2002 and promptly went out on tour for ten days in June. We had a great time hanging out and seeing some new things, but the actual shows on the tour went pretty rough, and on the plane ride home from tour, Nick quit the band because his heart just wasn't in it anymore. I had just graduated college, so after we got home from tour, I went off to Europe for the summer. In Europe, I met up with a guy named Giampaolo Bilia, someone who I'd traded records with for years. We talked a bit about The Damage Done and we decided that he and his friend Dario would to work together to put out something by TDD on the Italian label Goodwill Records. Once I got home from Europe, I moved up to the SF Bay area, creating a long distance sort of thing with this band (San Luis Obispo is four hours south of SF). We sorted everything out and figured out that we would do a five-song 7" on Western Front Records, a three-song split 7" with a band called Day of the Dead from Portugal on Goodwill Records, and then release all eight songs on a CD/EP with Western Front.

In the meantime, we had some lineup changes. We needed another guitarist, and after looking for a new one, we decided to move Dave from drums to guitar and find a new drummer. We picked up my friend Justin, who I've known since elementary school, to play drums. He played in a great band called Conscientious Objector from Northern California, that broke up way before their time. Anyways, there were countless delays with all of the records, and shit got kind of messed up. We played a record release show on November 23, 2002, for *Never Wash Away*, then the split 7" came out in February, and the CD didn't come out until June 2003.

During all of this time, Justin and I (living in the Bay area) were driving down to San Luis Obispo

almost every other weekend to practice and/or play shows, and we pushed pretty hard at that. I think that's when we really started to get a little burnt out and realize that this long distance thing was pretty hard on us. We managed to write five new songs during this period, and we were planning to write a full-length and record it in the fall. But around May 2003, we all sat down and had a talk and realized that with Dave and Chris going into their last year of college, and with James relocating to the Bay area, shit was going to be too difficult. We decided to call it quits, but keep it kind of quiet and just play the Sink With Cali and Che fests during the summer. In August, we went in with a friend and recorded those last five songs we wrote and released it as our final release, *City Of Hope*.

You asked me if we're proud of how far we've come? Fuck yeah I am, man. We started this band as a group of friends, three of which were learning their instruments as we fucking went along. Shit man, we didn't even know what we were doing. We had no "ex-members-of" hype, nothing like that at all. We just worked our asses off, and I think that last five-song record we did is a really good hardcore record. The other records, they're pretty subpar, pretty average hardcore. But I think the last record is something to be really proud of, especially since we just went in and recorded it for like $300 and in one day. We just wanted something for people to remember us by, to see how much we've grown.

MRR: Are you involved in anything else besides The Damage Done? Bands, zines, whatever.

Kyle: Yeah, my best friend, Zach Harlan, and me just started a label called Rival Records. With this label, we want to try and give more of a voice to good bands out there that aren't hyped, don't have ex-members-of... Good bands that somehow get overlooked because they aren't what's cool or whatever. Of course I'm not saying we won't be putting things out that have ex-members and all that, but what I'm saying is that we are not doing this label to "get big" or make money or any stupid shit like that. We're doing this label because I think hardcore is moving more and more away from its DIY roots and I feel like good kids are slipping through the cracks because they don't wear the right kind of running shoes or cargo shorts. You know what I mean?

Anyways, our first three releases are available now! The first is a five-song CD/EP by Physical Challenge from Portland, Oregon, entitled *Some Still Care*. The Damage Done played with them in Portland on our last trip to Seattle back in March, and they really blew me away. They're just good kids playing good hardcore. Zach and I both agree that musically and vocally it's sort of Striking Distance meets Stay Gold. It's always hard to describe a band's sound real easily, but I think that most people could agree with that comparison. If anyone's interested in hearing a song, you can go to www.RivalRecords.net. The title track of the record is up there in mp3 format, and there's ordering information. It's $6 postage paid ($5 at shows). Seriously, if anyone out here has a few extra bucks or a few extra seconds, at least check out the mp3 and give them a chance. They're a hard working band that deserves to be heard.

We have two other releases. Rival #002 is the debut ten-song CD from the SF Bay area's Time For Living. It looks and sounds really awesome; mix the strength of NYHC-style hardcore like Madball or Killing Time with the heart of modern bands like Modern Life Is War, and you've got Time For Living. I'm so psyched on this band, both as individuals and as a band, and it's great to get to work with them. Check them out at one of their local shows and pick up their record. We also put out The Damage Done's final recording, *City Of Hope*. It's the five-song CD/EP I was talking about before. We also have a few new releases planned for this winter: watch out for a 7" by Seattle's Rosary plus some more. So yeah, this stuff is keeping me pretty busy lately.

MRR: What was your motivation to start the band? What continues to motivate you?

Kyle: OK, as for The Damage Done, we started this band just as a tight group of friends that wanted to make some music together. As for me personally, I had a goal with this band to get out there and actually try to say something. I feel like these days in hardcore it's OK to just try and be the hardest, or the fastest, or the catchiest, and no one seems to give two shits about what's actually in the lyrics, as long as they sound good with the music. And there's a fine line there, and I've struggled with that because I want to fit a certain amount of content in the songs, but at the same time, the vocals have to fit everything else, just like the guitar has to fit the drums, etc., etc.

But anyways, I've realizedall along that nearly everything has been said in one form or another in the past, but I do feel like some things aren't said enough, and some things can be said differently. Maybe I can't say it better or even as well as someone else, but every person has their own experiences and should be able to add something to a topic without just rehashing someone else's thoughts. And so far, I think this band has done a pretty good job of not being cookie-cutter in what we are about. We don't have one particular agenda, we don't have any cheesy slogans or anything like that, we're just a hardcore band that really doesn't give a shit about classifications or what clothes you should wear or anything like that. I guess what I'm trying to say is that we started this band to be a fucking hardcore punk band that has something to say, plain and simple. We didn't get together and go "OK, let's start a youth crew band," or "Dude, we need to play *this* kind of music" or anything like that. Unfortunately, I think we sometimes get categorized into one genre of hardcore or another and, because of that, some kids don't give us the time of day, but I wouldn't say that we're just your typical any type of band. We're kind of all over the place, which can be both good *and* bad, ha ha.

MRR: How has being in the band affected you? For good or bad?

Kyle: I think this band has taught me a lot about

how things in hardcore really work. It's taught me a lot of bad things about how there are some really shitty people out there that play in some really good bands. It's taught me that there are a lot of bad things that happen behind the closed doors in hardcore, dealing with money, record labels, getting on certain shows, kissing ass, etc. But it's also taught me some really valuable things about what it takes to keep this thing moving, to be successful enough to put on shows, to do bands, to do zines, what it takes to make these things exist. I don't mean successful as in "making money," please don't misunderstand. But once you've done a band, a label, a zine, whatever, for a few years, you start to figure out just how to do things cheaply and efficiently so that you can actually make things happen and keep things moving along. I mean, yeah, it's DIY, but you gotta know what you're doing or one of two things will happen: one, you'll have this great band or zine out there, but no one will know about it, or, two, you'll work your ass off putting all this positive energy into something and get burnt out because it just kind of sucked the life out of you. Basically, I've just learned a ton of things doing this band for about two and a half years now, and it's going to help me out a lot with doing Rival Records and putting shows and things like that.

MRR: Are there any common themes in your lyrics?

Kyle: That's kind of a hard question. When we started this band, we definitely wanted to say something relevant, to have a fucking message, but definitely *not* one particular message or agenda or any shit like that. What I mean is, even though every member of this band is straightedge, we didn't want to be a straightedge band, or be a band that is all about one particular topic. I just wanted to be able to write songs that were relevant to both punk rock and the world today, and have people be able to relate to some shit and hopefully make them think a little. Writing lyrics is hard man, because everything's pretty much been said before. But what makes them unique is the personal experiences you bring to the table, to actually fucking say something that maybe someone hasn't heard before. Like I everyone else involved in punk rock (for the most part), I've had some fucked up shit happen in my life, that's why I'm part of this punk community. Some people haven't experienced the exact same things I have in the exact same way I have. Some people aren't as angry about a particular thing that I'm angry about, and maybe they should be. Maybe some people could read some lyrics and go "Shit, I never really thought about it exactly in those terms." That's what makes personal experience and communication so important in lyrics. Take a topic that you care about, and fucking add something to it, don't just regurgitate the buzzword hardcore topics. I know that's what separates punk rock for me from other genres of music. The intensity, the aggressiveness, the fact that it's thought-provoking.

So anyways, I wouldn't say I have one particular theme in my lyrics, besides the fact that this world is fucked and you can either sit around and feel overwhelmed and depressed about that, or you can keep your fucking chin up go out and try to make a positive impact on the people and things around you. Basically, I'd prefer to write about relevant social issues rather than write so many songs about hardcore-related stuff. I have a few songs about the scene and shit like that (the song "Stand," for example), but I feel like I've used those one or two scene songs to get some shit off my chest and say some things that needed to be said, so I don't feel the need to continually write about it. If we're in this little subculture where all we do is discuss "scene" issues, how are we really going to make any real sort of changes inside ourselves and those around us? Yeah, it's easy to say one person can't change the world. But fuck all that, every person changes the world each day by simply getting out of bed in the morning, or driving down the highway. So you can either choose to have the aggregate of all your changes make a change for the better, or you can have those changes make a change for the worse, your choice.

MRR: What do you think of the scene, both locally and as a whole?

Kyle: Every scene has its highs and its lows. The SF Bay area's best asset is its sense of family. Seriously man, a lot of the kids around here are really tight and I really dig that about this area. I think that we take care of each other and when I say that, I don't mean that in some cheesy hardcore "unity" sort of way. I really mean that if I was in some trouble, I think that there are dudes around here that would really be there for me, no matter what. Unfortunately, in the last two years, things have started to segregate a lot, and that sucks because we just don't have a big enough scene to support like six different sub-scenes. But as a whole, I think that the Bay area does a very good job of shutting out the stupid "cool-guy" bullshit attitudes about what bands are cool to like and which band is the most hyped, and I think most kids genuinely like what they like and are vocal about that. I mean, I just feel like in other scenes around the country, there's more of a groupthink kind of mentality where you like a particular band because they're on a particular label and playing a particular kind of hardcore. And yes, we have that to an extent, but I think it's not nearly as bad as other places in the country and I think that is a real asset to us.

The only bad thing that I can say about our scene is kind of the flipside of what I just said. Because the kids here tend to just sort of close their eyes to what's hyped or what's cool out there, I think that sometimes the Bay area doesn't have much of a national-type outlook on hardcore. And I think that hurts *both* our local bands and the touring bands that come through here. I just think that the kids here sometimes overlook a lot of bands that are out there, and so when they come through, the shows are really small. And for local bands, the same thing happens—they don't get out there and tour and make contacts around the country, and so they just play the same SF Bay area shows for two or three years and finally break up. But I do think that the good definitely outweigh the bad and I'd rather have a more naive type of scene any day than some jaded old fucks telling me what is cool and what isn't currently cool in hardcore.

MRR: Now that the band has come to an end, what is the most important thing you hope for people to get out of The Damage Done?

Kyle: For kids that are trying to start bands, I hope The Damage Done can help offer some encouragement. We were just a bunch of kids who didn't really know what we were doing, and we got together and made some shit that was pretty special for a few hundred kids. *Anyone* can start a band, do a label, do a zine; it just takes some sincerity, some honesty, and a ton of hard work. If you love what you're doing, and you're sincere, you'll probably come out on top. And for kids that pick up The Damage Done records in the upcoming years, or even those kids that picked up our records while we were around, I hope that some people out there can find some things to be comforting and/or thought provoking. Sometimes just realizing that someone else out there has been through the same shit as you can be a real help. It makes you feel a little bit normal in a world where I'm feeling increasingly out of step with the rest of the world, you know? I hope that the lyrics put forth in The Damage Done songs will make people realize two things: one, you don't have to always talk about the same old "hardcore" things in your songs, and, two, some of the best songs can be songs where you're talking about a familiar issue, but you're adding your own experiences to it and therefore making that topic more relevant.

MRR: Any final comments? How can people get a hold of you?

Kyle: *Support your local hardcore punk scene.* Ignore fashion, it's a non-factor. Don't categorize bands based on how they look. Get into bands based on what they stand for, what you like about their music, not what they look like on stage. Go to all different kinds of shows. Check out bands from Allegiance, Lights Out, Cross The Line, and Time For Living, to bands like Life Long Tragedy, All Bets Off, and Embrace The End, to bands like What Happens Next? (RIP), Scholastic Deth (RIP), and The Lab Rats (RIP). If you think that those bands aren't hardcore, that they're "just punk bands" or some stupid shit like that, you need to do some research and re-think what hardcore really is. Punk is hardcore and hardcore *is* punk. Period.

Kyle:@RivalRecords.net.
www.RivalRecords.net

KNIGHTS OF THE NEW CRUSADE

Interview by Ben Jackson

So my pal Eddie and I went to San Francisco to see a weekend-long garage punk fest (three nights, twenty-two bands) at the Parkside, which some people had told me was the closest thing to the legendary Purple Onion, I'd ever see. We were fools enough to show up Saturday afternoon at the advertised time, something that none of the bands bothered to do, so we walked a couple blocks up one of those Stairmaster hills that San Francisco is famous for, to get some coffee for our jet-lagged asses.

Walking back, we heard the unmistakable sounds of rock and roll echoing through the streets. I figured that we had spent too much time yapping with the locals at the coffee shop, but it turned out that the Budget Rock fest still hadn't started-what we were hearing was a band set up in the park across the street from the bar!

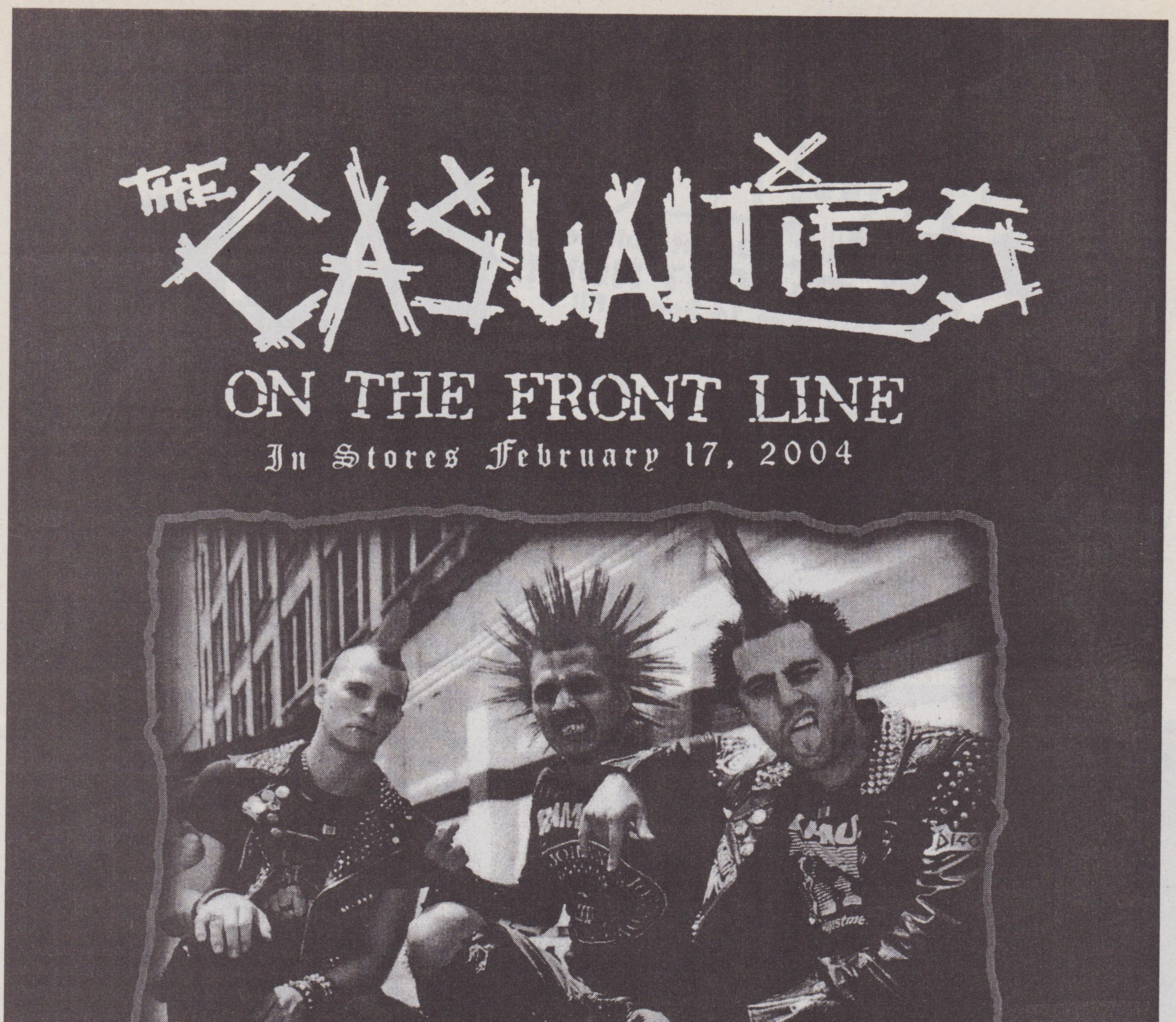
The first thing I noticed about the band was their cheesy knight outfits. So they're ripping off the Mummies, I figured; but there are certainly worse bands to rip off, right? And they're doing a song that sounds like a rip off of "Sonic Reducer," but the singer goes into a rant with a bunch of questions that sound like, "Do you love Jesus?" and shit.

Then the singer announced that the next song was about resisting temptation and devoting your life to Jesus and Eddie and I look at each other and our jaws drop; it's like I'm having a flash-back to fucking Sunday school, severe cognitive dissonance, right? I mean, it's one thing for earnest young Green Day clone bands to sing about Jesus, that's not really my scene anyway; so I could give a shit, you know? But trying to sneak a Christian message into music that should be about getting fucked or getting fucked up, kind of pissed me off.

The cops arrived and told the band to quit, which they did, pussies. After the cops left, I wanted to find out just what the fuck was up, so I walked over to where the band was breaking down their equipment and turned on the Walkman that I'd brought to tape the Budget Rock shows. Eddie went off to catch a beer. I offer the debate that followed for the amusement of MRR readers and as a warning against these Bible thumpers hiding in a Trojan garage punk horse.

No, we're as dumb as anyone else, probably dumber. You think you can wear these outfits without feeling dumb?

MRR: Hey, what's the name of your band?
Knight 1: The Knights of the New Crusade.
MRR: Well, I guess that explains the outfits. So just what *is* your new crusade? I mean, if you want to help Amerika take over the Middle East, why aren't you in the army or something?
Knight 1: That's why we're on a *new* crusade. The old crusades were failures, because they were about taking over the Holy Land. People are still fighting about it, because people are basically stupid; let's face it, as long as they're misled by demonic powers. The real crusade is within, that's where the important struggle is. That's why we're on a crusade to win souls.
MRR: And you think the way to do it is by playing rock and roll? Shouldn't you be a priest then?
Knight 2: Whatever your calling is, you're supposed to give praise unto the lord. Playing this music is our calling.
MRR: So you think your lord wants to hear himself praised in trashy music that's traditionally been about hot dogs and blowjobs?
Knight 1: First off, I don't think that rock and roll has only been about things like that.
Knight 2: Our music may be garbage, but everything on this world is garbage, compared to God.
Knight 1: Delivering yourself to him is the only way to get the benefit of divine wisdom, which is the only true wisdom. Like I said, without God, humans are basically stupid and helpless.
MRR: OK, enough preaching. So that last song you did about resisting temptation, it sounded like you were singing about a whore. Why are you so concerned with specific temptations, why are you dwelling on it? Do you think that's healthy, to be thinking all the time about what you're not supposed to do?
Knight 1: The whore in that song is the whore of Babylon, from the Revelation of Jesus Christ to St. John.
Knight 2: Chapter 17.
Knight 1: Right, Chapter 17.
Knight 2: The Whore of Babylon is the mother of abominations and represents the temptations of this world.
Knight 1: It's like, we wanted to have a song about an evil girl, like "The Witch" by the Sonics, and that's the most evil girl we could think of. I mean, come one, she's drunk on the blood of saints and martyrs, man! That's evil! So it's like I'm singing that you should stay away from temptation and I go, "I think it's odd: sinners worship her instead of God." Because it really is hard to understand why people turn away from God.
Knight 2: Except that they're stupid, like you said.
MRR: So you think you're so smart that you've got all the answers?
Knight 2: No, we're as dumb as anyone else, probably dumber. You think you can wear these outfits without feeling dumb?
Knight 1: We're all just lucky to have found Jesus and we want to give other people that opportunity.
MRR: OK, you were just talking about writing a song because you wanted to write something like "The Witch." You don't think that there's something basically...heathen about the music that you're playing?
Knight 2: No, why should there be?
MRR: Because nobody's done gospel garage music before.
(Even though I'm already outnumbered 2 to 1, another member of the band decides to get into the debate at this point. Only the drummer has the sense to not go up against me)
Knight 3: What about "Dinah Wants Religion" by the Fabs? And "He's Waitin" by the Sonics? That's about the Devil getting someone because they sinned. They didn't mention that repentance takes your sins away, but it's still a basically Christian song. They just didn't take it as far as they should have.
Knight 2: And the Crusaders.
Knight 3: Yeah, even though they were just a studio band. "Praise We The Lord" is a classic. It's a lift of "Mr. You're A Better Man Than I." And that Oblivians gospel album with Mr. Quintron, that was really good.
Knight 1: Even if it's never been done before is no reason we can't do it.
MRR: So why aren't you guys playing the Budget Rock Fest?
Knight 2: We don't like bars.
MRR: Why not, are you straight-edge?
Knight 1: Not really. Alcohol makes it easier for people to sin, but that doesn't make us part of the straight-edge scene.
Knight 3: I was straight-edge for a while, when I was a kid. I still like Minor Threat.
MRR: So do you play Gilman?
Knight 1: No, we tried to get a show there, but they didn't like the demo tape. They told me they didn't book Christian bands. We could have made another demo and changed the lyrics or something, but that would have been dishonest.
MRR: So it sounds like you don't have a scene.
Knight 2: Well, that's why we wanted to play today, to let people know that we're here and they're welcome to join us.
MRR: OK, I'm an atheist. How am I supposed to join you?
Knight 1: Well, you can ask Jesus to come into your heart and your life.
MRR: Fat chance.
Knight 2: Just think about it. I mean, the sooner you decide to do it, the better.
Knight 1: Look, we're trying to plant seeds in people's hearts and minds. You may think that we're wasting the seeds on you because you think you're a rock, but only God knows what's in your heart.
MRR: Look, even if I had a soul, you wouldn't get it! Excuse me; I'm going to go across the street to catch some beers.
They had some promo photos, like that was going to do them some good. So I asked if I could buy one, which they just gave to me. Look for yourself and tell me if it isn't one of the dumbest things you've ever seen. Just before walking into the bar, I heard a horn honking. I turned just in time to see a van drive by. On the side of the van was painted "Jesus Is A Soul Man!" and one of the idiots from the band was waving at me, still completely clueless, wrapped up in their own little Jesus world.


THE CASUALTIES
ON THE FRONT LINE
In Stores February 17, 2004
THE CASUALTIES
ON THE FRONT LINE
P.O. BOX 2350, LOS ANGELES, CA 90078 · WWW.SIDEONEDUMMY.COM
SIDEONEDUMMY

The DISKORDS
Blame It On The Kids!
Debut Full Length
OUT NOW!!
14 Song LP!!
13 Song CD (HA HA!)
Photo: Chrystael Blanchaw
Postpaid Prices:
$10 in US
$12 World (Surf.)
$14 World (Air)
US Funds ONLY! NO Checks!! Cash Or M.O. Payable to: Fred Landeen, NOT Vinyl Warning!
VINYL WARNING
P.O. Box 2991
Portland, OR
97208-2991
USA
www.vinylwarning.com
Distributed by Road To Ruin www.roadtoruindistro.com

i found god
from los angeles
I.F.G.
LATEST RELEASE
HELLHOUND ON MY TRAIL
OUT NOW!
I.F.G.
HELLHOUND ON MY TRAIL
available on
CARGO RECORDS UK
www.ifgla.com

DRESDEN 45
paradise lost (expanded)
OUT NOW!
The great late-80's LP + all their 7"s + unreleased stuff = 1CD.
This is Texas hardcore history, y'all.
ARCLIGHT RECORDS
Distributed through Cargo Music (www.cargomusic.com)
or direct at www.arclightrecords.com
Out Now....
AR01 Southern Gun Culture/Super Heavy Goat Ass split CDEP
AR02 Speedloader - "Steady Hookin'"
Future Releases....
AR04 Hognose - "Longhandle"
AR05 Book Of Knots - Self Titled.
AR06 Dixie Witch/Brought Low split CDEP
AR07 Players Club/Speedloader split CDEP

BOOKS

Thank You For Your Continued Interest
Richard Mackin
192 pages • $12.00
Gorsky Press • PO Box 42024
Los Angeles, CA 90042

The Reverend Richard Mackin has been writing loopy letters to corporations since the mid-1990s. This is his second collection of those letters, as well as some rants that originally appeared in fanzines like *Razorcake* and *Suburban Voice*.

The majority of this book is letters to various manufacturers of consumer goods, from soft drinks to snack foods to magazines. Some of the letters are written as if Mackin was a naïve consumer—for instance, when a package of "Dangerously Cheesy Cheetos" prompts him to request a sample of a "slightly less risky cheese product to see if [he is] ready for Danger before [he gets] in over [his] head." These are generally goofy and clever, not cloyingly so, and many of the company staff members react positively and personally in their replies. Also in the light-hearted category are a number of limericks and haikus, along the lines of:

"Heinz varieties
Claim 57 - of what?
Ketchup mystery" (p. 85)

Others are more serious, and tobacco and sweatshop-supporting companies (Nike, Wal-Mart) come under pretty heavy fire. Some of these are effective and clever—even subversive—while others come off like standard activist bitching at easy, bloated targets. For instance, this haiku resulted in a form letter from Nike about the Fair Labor Association (an industry group that only pays lip service to real sweatshop reform):

"For all his riches
Stolen from the work of slaves
Phil Knight's still ugly" (p. 75)

Is there a point to this? Did the Nike clerk who had to open Mackin's letter and print out the form reply (which Mackin also received in reply to other letters to Nike included in this book) get something out of this? Did Mackin? Did I, as the reader? The answer is clearly no.

This occasional dud among the usually sparkling writing would be acceptable if the book wasn't filled with letters to which Mackin got no reply. It looks like more than 50% of these letters are unanswered—this smacks of filler, which is a shame. Sure, the reader can appreciate Mackin's cleverness in these letters, but half the attraction is reading the reply from the targeted company. The dialog, whether by bemused office drones or via canned responses, is what completes the story line of these letters. To beat this point into the ground, it takes two to have a correspondence. One is just masturbation.

To these unanswered letters, Mackin has added a "No Reply!" logo, and I think he's trying to make a point that the companies who do not reply are running scared from Mackin's pithy prose and his admittedly rapier wit. (Frankly, if I were RJ Reynolds, it wouldn't be worth the price of a stamp, envelope, and single sheet of paper to reply to a letter that concludes with "Explain the ethical way to make money off of causing cancer...") The suggestion that RJR is avoiding discussing the very real and serious issues Mackin raises is diluted by all of the dozens of other unanswered letters which range in tone from loopy to naïve to serious.

Personally, I empathize somewhat with the recipients of Mackin's letters because answering questions from customers is part of my job at a local indie record label. I have a bunch of responses to regular questions and just cut and paste as necessary. Sometimes I have to go in and add specific details to fully answer the questions, but having to write an entirely unique answer is much rarer than one would think. I never respond rudely or sarcastically, no matter how self-evident or accessible the answers to the questions are—after all, these are often past and future customers and we need all the support we can get.

Yes, there's a world of difference and a mountain of money separating our label from Coca-Cola, but the process is the same—an employee processes the mail (and responds to a lot of it) way before a boss or an owner sees it. I feel some solidarity with my corporate cousins, cutting and pasting standard replies as necessary, while saving the entertaining letters for enjoyment within the office. One thing Mackin can be sure of: a lot of his letters are posted up on employee bulletin boards along with other crank correspondents.

The book ends with a few columns Mackin wrote for various fanzines. Nothing really pops out as groundbreaking, though his rants seem to be generally on target. Most of these essays are non-descript and nowhere near as interesting as the rest of the book. Clearly, Reverend Mackin's no Reverend Nørb.

Even with all of these critiques, *Thank You For Your Continued Interest* is a fun, light read. A lot of the books I review for *Maximum Rock 'n' Roll* turn out to be good toilet reading, and this is no exception. Like Chaos UK, it is short, sharp, shocked—perfect for repeated perusals on the porcelain throne. For in-depth critiques of corporations and consumerism, look elsewhere. For light-hearted jabs mixed in with sarcastic sucker-punches, this is the book to pick up. Dig in!
—Jesse Luscious

Under the Lens of the People
Compiled by The Peoples Lenses Collective
288 pages • $25.00
The Peoples Lenses Collective
PO Box 17056
69 Yonge Street
Toronto, Ontario
Canada M5E 1KO

In April 2001, the summit of the FTAA met in Quebec City, Canada to begin making decisions on the economic future of the

Americas. The Free Trade Area of the Americas meeting was not open to the public. This compilation of photos and essays is an amazing document of the open hate and rage directed at these planners of the economic times-to-come of two continents.

Amazing. Two hundred images of the calmest, most pissed, determined, loving, hating, diverse mass of protesters I have never seen in the flesh. Hippies breastfeeding among tear-gassing riot cops. Silhouetted black flag-waving anarchists. The black cross tending those wounded.

Awesome. Seventeen essays, beginning with a traditional creation myth of Turtle Island, what various Native American societies called America. Naomi Klein talks of the "bonding properties of tear gas," the Landless Rural Workers' Movement of Brazil is given a summary of purpose. The privatization of water is condemned.

The Peoples Lenses Collective have put out the greatest, and yet most subdued, record of a mass anti-globalization gathering I have read. The written material is concise and articulate. Also diverse: the editors successfully display how the topics of blacks in Canada, women weavers, peaceful protesters, among many others, relate to one another in the fight for a real freedom. Between essays is a random scattering of photographs. Shot by crazy talented women and men, it is in the eyes: crying children, laughing street dancers, stolid unionists. And, as ever, the eyeless police.

An inspiration, this book. It is inspired.

—Jake Filth

Radical Priorities
Noam Chomsky
Edited by C.P. Otero:
Expanded Third Edition
337 pages • $18.95
AK Press • 674-A 23rd Street
Oakland, CA 94612-1163

Like Anthony Braxton's saxophone suites or Marx's economic treatises, Noam Chomsky and his writings exist as an undeniable cultural force. But finding someone who has read any of his 85 or so books is a trickier endeavor. This is understandable, since he writes like an MIT professor that maybe doesn't always seem to care whether the audience is listening. He can and will talk for hours without pausing. His critiques aren't that abstruse: the United States is a deplorable and provable bully, unwilling to admit its capitalist intents or its bloody methodology. We all know that (right?) even if we couldn't cite dates and locales.

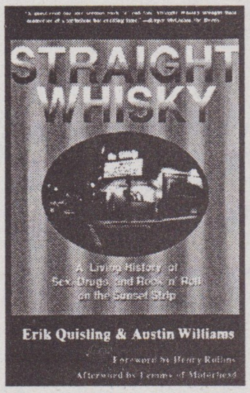
Thankfully, at a recent Chomsky speech here in Gainesville, after about 90 minutes of razing American policy, he agreed to a few questions from the audience. We all gave a collective sigh of relief and anticipation. A literally hand-wringing liberal asked what we as citizens can do. Chomsky gave a tired sigh and replied that in any other country people don't ask him what they can do—they tell him what they've been doing and how it's going. Next, an eager student got told that this wasn't a philosophy class—meaning these weren't questions to ponder at our leisure while our nation's directives destroyed entire countries. Tears of grateful joy flowed in the bleachers where I was sitting. This was the Chomsky I wanted to hear—exasperated, sure, given the time and circumstances, but clear and willing to engage unpleasant realities.

Radical Priorites gives me the same sort of hopeful joy. But what do my dumb and symbolically embellished stories have to do with this new, expanded edition of the book? Radical Priorities first came out in 1981 to "provide relatively easy access to Chomsky's libertarian philosophy and political analysis." Editor C.P. Otero continues in his generous introduction that "there is no piece that is not fairly brief and straightforward, and a good number of them are extremely concise—little more than 'abstracts' of longer papers." A tall claim, given Chomsky's pithiness, but the text backs it up with choice, readerly pieces. Most sections are just a few pages, but their economy rarely makes you feel slighted. Instead, they made me want to read more about said issues—the way that true journalism helps with such overwhelming malaise.

Quietism, defeatism, uncritical passivity, and apologists all get their due in these essays by his asking of relevant but somehow taboo questions. Who sets foreign policy? Who benefits from it? Who pays for it and how is it enforced? Do the Cambodia and Viet Nam writings seem dated? Hell no. If anything, their prophetic concerns have only been confirmed and furthered by our current dealings in Iraq and Afghanistan. Both common sense and historical accuracy come into play here. With the sections clearly delineated, you can choose to skip the bits on cultural evolution and Vico's philosophy and get right into how and why Kissinger is such an antichrist. Nonfiction has never felt more palatable.

Aside from the historical grounding the essays offer, I was struck most by Chomsky's continual faith and optimism. At the end of the nuclear disarmament section (a bleak topic among other very depressing subjects), he offers us this: "What can young people do about this? Everything. None of these things result from immutable physical laws. They are all results of human decisions in human institutions. The decisions and institutions can be modified, perhaps extensively, if enough people commit themselves with courage and honesty to the search for justice and freedom." Goddamn. Who's ready?

—Travis Fristoe



Straight Whisky: A Living History of Sex, Drugs, and Rock 'n' Roll on the Sunset Strip
Erik Quisling and Austin Williams
250 pages • $22.95
Bonus Books
875 N. Michigan Avenue, Suite 1416
Chicago, IL 60611

While the movie *Almost Famous* only peeked at the debauchery of the rock 'n' roll lifestyle on Sunset Strip in LA during the early 70s, this book dives in headfirst. The premise is centered around two clubs and a bar, all within stumbling distance of one another, and all owned in part by the same guy. In the heyday, when rock's musicians were being deified and arena rock hadn't overrun the club scene, when fans and musicians interacted more freely, these establishments were supposedly the fertile ground zero for ultimate rock and roll hedonism.

The Whisky-a-Go-Go, the Roxy, and the Rainbow Bar and Grill, as mainstays and part of LA music culture, provided a place for several generations of rockers, including the punks. As a subject worthy of an entire book, the concept at least sounds plausible. However, the authors cannot decide on quite how to approach this book, and combined with substandard writing, it results in a mixed bag.

Stylistically, the authors make a poor choice. They split writing duties by having one begin each chapter with a story featuring a rock god at one of the clubs, taking place at different periods of rock and roll history. Whether it's a sex romp with Roger Daltrey or a fight between a fan and David Bowie, these stories are generously fictionalized and are on the level of what you might turn in to your high school

English class. Their entertainment value sinks into a sea of parted hair. The rest of each chapter rather dryly goes into some crudely patched snippets of verbiage, fit only for Gen Ys who only read in monosyllabic sound bites.

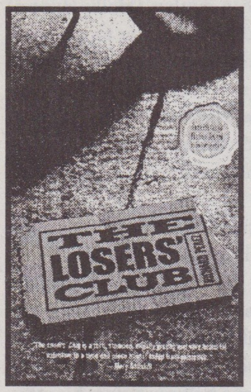
For the punks' information, only a small part of the book devotes itself to The Whisky's well known role in late 70s / early 80s punk. The Germs are portrayed as inept, drug-addled twits, treated with complete disdain by club owners who capitalized on the phenomenon. The notorious Black Flag riot at the Whisky ultimately ends that chapter. The Whisky closed for two whole years before waking up during the 80s new wave.

Perhaps the only interesting part of the book was the part that covers the intersection of the porn industry with rock and roll. The Valley meets Sunset Strip with predictable results, and fodder for big hair videos.

It's laughable that Henry Rollins and Lemmy of Motorhead were enlisted to write a foreword and afterword to lend cred to the book. Rollins, who is already a poser to the nth degree, doesn't even put up a fight as he tries to prove how cool he is by owning a Van Halen bootleg tape from the Whisky, just before they went on their first big tour with Ted Nugent. Runnin' with the Devil indeed.

This book is the production of a couple of pent-up guys trying to be cool enough to get some. This ain't the way, guys. Uninspired and over-romanticized, Straight Whisky should go straight in the nearest garbage bin.

—Henry Yu



The Losers' Club
Richard Perez
176 pages • $12.95
Ludlow Press
PO Box 2612
New York, NY 1009-9998

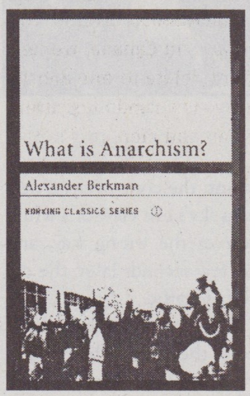
Maybe it's just me. I'm not ready to take part in a 90s revival (especially since the decade hasn't properly ended yet, at least for some). What would it involve? 24-hour *X-Files* marathons? *Simpsons* bar trivia? Windows 95? I'd prefer to let the scars fade a bit before revisiting them.

The back cover blurb describes *The Losers' Club* as "a retro 90s East Village Romance", which doesn't ring true for me: apart from the fact that one of the characters sports a pager rather than the mobile phone she'd carry in 2004, little of the book seems particularly *of the time*. The "Retro Generation X" marketing hook seems more like a tactic to excuse characters and situations that have devolved into current pop-cultural clichés (such as melodramatic goth girls who hang out in graveyards, or conversations held in kitschy 1950s-style diners).

The book's the familiar tale of one Martin Sierra, a dateless Manhattanite in his 20s who works a dead-end job by day, wanders in and out of stock nightclubs by night, and trolls for love in the pages of *The Village Voice's* personals ads. He's got a tough-but-loveable coworker who breaks his balls on the job, a studio apartment crammed with grade-Z monster movie videos, and a best friend in the shape of a bisexual hipster gak who shares his tastes in virtually everything. Over the course of 175 pages he meets and greets two different women through the personals ads, attempts to make a lasting emotional connection with them, and is thwarted by circumstance at each turn. The characters drop in at hip-and-happening nite spots like CBGB, dance like whirling dervishes at discos, and get up-close-and-personal with San Francisco's own Tribe 8 (of all bands). Martin's a poet, see, and all this heady stuff is grist for the sawmill.

Perez handles dialogue well, and can built up the sense of romantic uncertainty that you get on a first or second date. The characters are likeable enough and there's some interesting backstory regarding Martin's long-gone mother and the grimmer aspects of his upbringing. Still, *The Losers' Club* doesn't have much to distinguish itself from the flood of Generation X novels/short story collections/autobiographical comics/personal zines that broke in the mid-90s and continues unabated into the 21st Century. We've all been to the café, seen the wacky punk band rile the audience, drunk the 40-ouncer in the park, been canned from jobs with a single day's notice, and name-checked Betty Page as a badge of hipness. It's gonna be more than another decade before it's fresh or interesting again.

—Jeff A. Heermann



What is Anarchism?
Alexander Berkman
237 pages • $13.95
AK Press • 674A 23rd Street
Oakland, CA 94612

Soundtrack: *Best Before 1984*, by Crass.

Published for the first time in 1929 under the title *What is Communist Anarchism?*, this classic of knowledge and education is brought back to us by AK Press with a new title.

Most punks, through aesthetics or vague beliefs in freedom, are anarchists. However, most of us don't know what the fuck we are talking about. Do we bomb the government, or what? This book helps define explicitly ideas we heard about from bands like Crass and Conflict.

Written in a semi-dialogue style, with a fictional devil's advocate asking simple yet important questions from a societal, mainstream outlook, with Berkman answering in a drawn-out, patient, intellectually easy style, this book is an amazingly quick and friendly read. Example: "'Now, does anarchy really mean disorder and violence?' you wonder. No, my friend, it is capitalism and government which stand for disorder and violence. Anarchism is the very reverse of it; it means order without government and peace without violence."

Arranged in sections wsith subheadings, the book helps us along the way, beginning with "What Do You Want Out Of Life?" where he creates an attempt at a unity of purpose of all humans. With chapter headings like "How the System Works," "Justice," "The February Revolution," "Why Revolution," and "Consumption and Exchange," (among many) Berkman teaches the relevant revolutionary history, philosophy, and economics. Very important stuff for you who hate the Man, yet begin stuttering when a person challenges you on your ideas.

I want a bloodless anarchist revolution. A revolution of thought, not a revolutionary war of dead fucks with a bunch more fucks taking their place on the top. I learned this from Penny Rimbaud. I got a circled "A" tattooed on my middle finger. I know compromise and communication. Still, how does the world change begin? How to have a free world without getting rid of most of the population? Where to begin? This tome answers some of our questions.

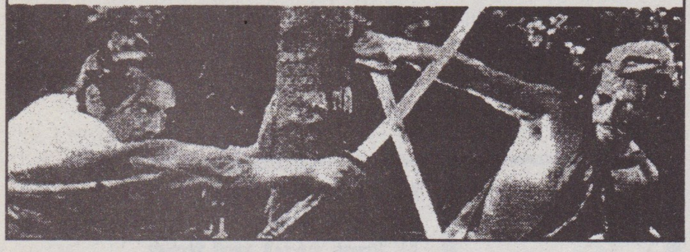
Brian, of the AK Press distro table at Gilman, pointed out a young kid looking through the selection presented there. "This kid checks out the books every week, and never gets anything," Brian remarked. A minute later, the young punk rocker handed Brian some cash and walked away. Strolled off with *What is Anarchism?* under his arm.

Good. Everyone needs to read this.

—Jake Filth

MOVIES

FINAL CUT BY STEVEN SPINALI



HELP! MY FACE IS NUMB!

In an eerily effective opening scene from **Elephant**, the controversial new film by Gus van Sant (**Drugstore Cowboy**), we get a sky's eye view of a white car as it weaves through a residential street, swerves the wrong way, and knocks rear view mirror of another car sky high. A few seconds later, the car blithely goes through a red, nearly colliding with cross-traffic.

The car stops. Eli (Elias McConnell) steps out of the car and tells his half-drunk dad to step from behind the wheel. The two of them arrive home safely, and they've managed to escape disaster. Not everyone in the film will be so lucky.

Elephant is van Sant's oblique and often remarkable take on the Columbine massacre, a galvanizing national moment where two kids armed with automatic weapons dispensed with classmates as if they were playing a first-person shooter simulation. For some, the most troubling aspect of the movie was its austere retelling of the basic facts. Moralizing is pared to a bare minimum, and the style is not unlike the ghostly tracking shots in Kubrick's **The Shining**. But this is a different kind of horror story.

As Eli heads to school – late – and receives the expected detention, we're led through a nexus of loose relationships, many seemingly random. John (John McFarland), genial and clean-cut, wanders around campus armed with his 35mm camera; he's accumulating photos for his portfolio, and when a Goth-looking couple asks if he wants to take sex shots, he's too straight to say yes. But he isn't shocked, either.

Nathan and Carrie (Nathan Tyson, Carrie Finkles) are the new hot couple on campus – a source of aggravation for a trio of Nathan-groupies who haunt the hallways awaiting his next pass.

If not for the haunting camera, which follows each character like an invisible stalker, the film would seem almost as austere and simple as a Frederick Wiseman documentary. But from here, we're led off-campus, to Alex and Eric (Alex Frost, Eric Deulan). For some reason, they're not even at school. One spends his time honing his skills as a virtual shooter in a computer game. Reactionary pamphlets are piled on the tables. And a package has just arrived in the mail. They rip it open almost as it it's Christmas; it's an automatic assault rifle, which they quickly add to their arsenal of handguns and grenades.

We know what's going to happen next, and it unfolds with the inevitability of history. While van Sant's point of view is distanced, we're left with more questions than answers. What caused Columbine? The easy availability of automatic weapons? Disengagement from society? The influence of violent role-playing games? The near total absence of parents in the home?

Maybe one, and maybe all. I was reminded of the old Boomtown Rats song, in which a murderer said he killed because, "I don't like Mondays." In van Sant's view of Columbine, everything seems to have an almost fated role. The long, repeated shots of a huge veil of clouds over the town suggest that it may be as unexplainable as the weather. Ironically, being at detention may have saved Eli's life. A painfully shy library assistant is killed for being in the wrong place at the wrong time.

Even the film's title is enigmatic. Given **Elephant's** distanced air, one wonders whether the story would have been better served with a documentary treatment. Elephant doesn't earn its distinction as drama, but as a reinterpretation of history without an explicit point-of-view. As a whole, it works better than you'd ever expect.

There aren't any killings in **Thirteen**, but its high-pitched level of emotion makes **Elephant** seem almost placid. The film was apparently based on, probably loosely, on the high school experiences of its co-writer, Nikki Reed. Working with director/writer Catherine Hardwicke, she tries to give a glimpse into adolescence "as it really is." Or at the very lease, as it really was for Reed. If the film is any indication, Reed was a hellion and probably very good at it.

The film begins with its main character, Tracy (Evan Rachell Wood) sitting on her bed with her best friend. "Hit me," she squeals. Her friend reluctantly obliges. Tracy is grins from ear to ear. "I can't feel my face. Hit me harder." Blood is pouring from her nose.

This, apparently, is a flash-forward, albeit a disconcerting one. At the story's chronological start, Tracy is probably no better or worse off than most kids. She's blond, insecure, basically good-looking, and desperate to become associated with the more popular girls at school. They'll scarcely acknowledge her existence. She's clique-less and clueless, with a mother (Holly Hunter) who scarcely has the time to keep tabs on her and no real father to speak of.

Popular Evie (Wood) is the daughter of a model who's more interested in Bo-tox treatments than the rearing of her daughter. For her part, Evie is a masterful manipulator, and sees potential in building a relationship with innocent Tracy, Evie manages her popularity like the stock market, dropping friends who are no longer useful to her, and replacing them with promising up-and-comers. That's where Tracy comes in.

From this point, **Thirteen** follows the basic pattern (albeit with more class) as any number of teens-in-trouble flicks, and it's vicarious fun to watch Tracy's stock value rise even as you know it will end in the Big Crash. When Evie brings Tracy to some exclusive L.A. shops to find a new image for her ingénue, they buy what trinkets they can afford, and shoplift the rest. And then there's still more shoplifting, alcohol, drugs, and easy sex. Since Tracy's boyfriend Brady (Jeremy Sisto) has only recently arrived from a halfway house, his influence is too little, too late. Evie has charmed the family into letting her stay, which is something like sleeping with a pool of liquid nitro under your house.

Of course, the presumption is that what Evie is doing is very, very bad. She even tries to seduce Brady, and given her immense charms, she almost gets her way. But it's perhaps disingenuous that a movie making such a strong statement against her immoral ways should take such delight in watching the full measure of her deviousness. It's almost as if co-screenwriter Reed were bragging of her exploits and abilities. (She does look great.)

This type of film works best when taken to its extreme, where its inherently trashy elements could be exploited for their full value. Catherine Hardwicke, however, is clearly more "serious" filmmaker, incorporating vertiginous camera movement and bleached colors to give a raw, realistic tone to the drama. **Thirteen** isn't very profound for all her craftsmanship, and its best moments are turn out to be its nastiest. I kept on hoping there could be more of them.

The sedate hero of **My Life Without Me** survives adolescence without major trauma. Married at 17, Ann (Sarah Polley) us now 23. She's a loving wife, the mother of a small brood, and relatively satisfied with her life in a trailer park. As the camera follows her along on insignificant household chores, you know something really bad is going to happen. When she grabs her gut, bowling over in a seizure of pain, you detect the first abortive attempts of director Isabel Coixet's to manipulate her audience's emotions.

After visiting her doctor, Ann realizes she has only a short time to live.

(Already, my sphincter was tightening.) She then drafts a top ten list of things to do the rest of her life. In other words, **My Life Without Me** is a high-concept art film with the airs of being a Hollywood tear-jerker.

The subject matter may be periodically depressing, but film's acting and technical elements are rendered well, as far as that goes. Amanda Plummer and Deborah Harry add color to the supporting cast, and the photography is subtly effective.

Films in which the main character dies can sometimes be ennobling (Kurosawa's **Ikuru**), but mostly they're just trash. Of course, the moral is that you shouldn't take even the small moments of your life for granted. A few of mine were lost watching this, so hope I can preserve you from wasting yours.

Reactions? Email me at **anywhichway@myway.com.**

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

THINGS SHOULD ALWAYS BE THIS FUN

Now that all the holiday crap is over, I desperately need a dose of reality. Someone else's reality, that is. It is soothing. I am not talking about reality TV, either. I've decided January should be documentary month. Wherever or whoever you are, only watch documentaries during the month of January. Then maybe your life won't seem so bad. Of course, you are reading this in March, so just prepare for next year.

First up on the January documentary fest is **Hey! Is Dee Dee Home**. The title is the famous line of "Chinese Rocks" and the doc is passed off as a documentary on Dee Dee Ramone. It is in fact a 1992 interview conducted by Lech Kowalski for his documentary on Johnny Thunders, **Born To Lose: The Last Rock and Roll Movie**. Coming from the point of view of liking the Ramones more than the Heartbreakers, this is an extreme letdown. There isn't much talk about the Ramones. Dee Dee does tell some interesting stories though, and he goes off on so many tangents that any fan would enjoy this.

Hey! Is Dee Dee Home starts with Dee Dee arriving at the place he will be interviewed. There is a brief discussion of wardrobe that to me seems very funny. It is decided that he will wear what he came in with after the very enthusiastic Kowalski thinks it is the perfect Dee Dee Ramone outfit. Then someone is going to get coffee and asks Dee Dee if he wants anything. Dee Dee wants an Amino Acid Oxy Quencher. He is very insistent that he does not get just an amino acid. It has to be an oxy quencher. I am simultaneously annoyed and fascinated that these little exchanges are included.

In the interview, Dee Dee is supposed to discuss his relationship with Johnny Thunders. He explains that he didn't really know Johnny. Dee Dee was a good friend of Jerry Nolan from the NY Dolls and Heartbreakers. Through Jerry he became a casual dope friend of Johnny Thunders and Richard Hell. He was really competitive with Richard Hell and that is where the song "Chinese Rocks" came from. Richard Hell said he was going to write the ultimate drug song so Dee Dee wanted to write a better one. Then there was the infamous debate over who actually wrote the song. Dee Dee makes a good case and I have always believed it was him. "That song 'Chinese Rocks' is always a pain in the ass because I feel like...I became like some kind of heroin guru," Dee Dee laments.

Dee Dee also discusses his many tattoos, his years of trying to score drugs, pawning Joey Ramone's TV, his trip to Paris to work with Stiv Bators, and Thunders's death in 1991. The interviews are interspersed with live clips of Dee Dee during his solo years. There is some strange footage of Johnny Thunders in Paris in which he looks almost dead. I would like to see more of that stuff. I'll have to track down a copy of **Born To Lose**. The ending juxtaposition of Dee Dee discussing how he had to move away from New York when guitarists started dressing up like Johnny Thunders and how great it feels to be clean with the words "Dee Dee died on June 5, 2002 of a drug overdose" seems to be mocking Dee Dee. Perhaps Kowalski just wants to prove some point about heroin addicts. I am not sure.

The **Hey! Is Dee Dee Home** DVD comes with fake Dee Dee Ramone tattoos and a clip of The Heartbreakers playing "Chinese Rocks" live.

Lech Kowalski also directed **D.O.A.**, which is a great documentary about the early days of punk rock. I saw it many times when I was a kid and it would play in theaters. Coincidentally, I happened to watch it again about a month ago. It is such a great film.

D.O.A. follows the Sex Pistols through their US tour. You get to watch as the tour goes from promising to disaster. Perhaps most telling of the future of punk rock is the footage of the Sex Pistols at Winterland in San Francisco. The cameraperson has a run-in with the evil Bill Graham and his bouncers and is kicked out the show. Fortunately, there is another cameraperson on the balcony, so you get that infamous shot of Johnny Rotten's final words. As an opposing point of view is the band Terry and the Idiots, a bumbling band that no one seems to give a shit about. I'd like to think that it's a comment on the preconception that anyone can play punk rock, but I may be reading too much into it. Also interspersed throughout is live footage of X-ray Spex, Generation X, Rich Kids (with former Pistol Glen Matlock), Sham 69, and the very famous interview of Sid Vicious and Nancy Spungen at the Chelsea Hotel where Sid keeps nodding off. It's too bad Kowalski's films are so hard to find.

I also checked out **Just An American Boy**, a documentary about Steve Earle. Not knowing much about Earle or his music, I was shocked that **Just An American Boy** didn't tell me too much about him. Every time something was being told or shown that I started to get interested in, the film cut to something else. Between that and the poorly composed shots, it was really hard to watch this.

Just An American Boy is more for fans. It quickly skims details of what could possibly be an interesting story. Earle was in jail for heroin possession. He goes back to play at the prison as part of his parole. He wrote a song about John Walker Lindh in which he attempts to understand the point of view of Lindh and his parents. This naturally sparked a huge controversy with all the new stations. Earle calmly explains to all who ask his feelings, that he has a twenty-year-old child and he wouldn't want to be in that position. It's nice to see someone standing up to all these people and taking their time to defend their position instead of just turning around and issuing an apology. Right, Dixie Chicks?

If you are looking for a way to look really average, you should check out **Cinemania**. **Cinemania** follows five movie-obsessed New Yorkers around through their daily lives of seeing as many films as possible. Each has a different type of film they like to see. They don't seem too snobbish about types of films. In fact, I bet they would see almost anything just to be seeing a movie. But then there are the things that make these people seem too surreal. Jack has the telephone numbers to every projection booth in New York. I can't imagine they give those out to just anybody. He has them so he can talk to the projectionist about what print he/she will be showing. If it is a bad print, he won't go see it. Roberta collects theater calendars, but not just one copy. She takes many. Bill would want to make love to Rita Hayworth, but he knows it will be disappointing because it won't be in black and white.

The self-professed cinephiles seem to take too much of the enjoyment out of seeing films. It is an escape for them, but they have escaped so far that they don't really seem to enjoy it anymore. They worry too much about every aspect, even going as far as getting themselves banned from certain venues. In the beginning **Cinemania** is fascinating glimpse of these strange people. As the movie goes on though, you just start getting bored by their antics.

I thought I was a crazed moviegoer, but I am nothing compared to these people. Harvey has a notebooks filled with lists of every movie he had ever seen. One year I was going to make list of every movie I saw to see how many films I see per year. But I kept forgetting to write them down. I go to a lot of movies, but I don't think I know anyone who is truly like this. I will keep my eyes open at future screenings.

I am always looking for films to review. If you made one, send a copy to me c/o MRR PO Box 406760, San Francisco, CA 94146-0760. You can also reach me by e-mail at carolynmrr@juno.com

NEW FROM SMOG VEIL RECORDS
Smog Veil
ROCKET FROM THE TOMBS
THE GODFATHER OF GORE SINGS!
HERSCHELL GORDON LEWIS
PINK HOLES
LIMITED EDITION BLOOD SPLATTERED 6" CLEAR VINYL and ENHANCED VIDEO CD
DETOUR
ROCKET REDUX
DAVID THOMAS • CHEETAH CHROME • RICHARD LLOYD • CRAIG BELL • STEVE MEHLMAN
Rocket From The TomBs
Still Available
ROCKET FROM THE TOMBS
1977 records
WE NOW CARRY A FULL LINE OF 7"S/LPs/CDs KILLER BRIT POWER POP REISSUES FROM JAPAN.
SEE WEB SITE FOR DETAILS
NEW 12 Song CD In Stores Feb. 24th
Listen & buy at www. smogveil .com
Check out ClePunk.com for more info!
"Serving You The Best In Pure Weirdo Dissatisfaction Since The 20th Century!"
www.smogveil.com
SMOG VEIL RECORDS
550 W. Plumb Ln. #B501
Reno, NV 89509 USA
SMOG VEIL RECORDS ARE DISTRIBUTED BY: DISGRUNTLED, REVOLVER, UNDERGROUND MEDICINE, SOUTHERN, SUBTERRANEAN, CARROT TOP, CHOKE, SUREFIRE, GET HIP, NOT LAME, MORPHIUS, FORCED EXPOSURE, SCRATCH (CANADA), CORDUROY (AUSTRALIA) & WIZZARD IN VINYL (JAPAN)

MICROCOSM PUBLISHING
A DIY mailorder! Over a thousand zines, books, films, patches, stickers, buttons, t-shirts, bike tube belts, plus custom buttons and stickers! Paper catalog is $1 or browse everything on the website!
Stolen Sharpie Revolution is a book about zines, culture, arts, and how-to guide for DIY crafts. $4 ppd
Urban Hermitt: The Flow Chronicles book is a queer hip-hop novel from a beat poet "figuring it all out." $9
Things are Meaning Less is a new anthology book by Al Burian (Burn Collector, Milemarker) compiling comics published in the mid-late '90s. $8ppd.
PO Box 14332, Portland, OR 97293
503-286-1038
joe@microcosmpublishing.com

legendary devilpunk from Hollywood CA
the DEEP EYNDE live in...
Oakland, CA
Friday, March 26th, 2004 @ The Slaugherhouse
GERMANY
Saturday, April 10th, 2004 @ Pagan Love Songs
Alte Bahnhofstrasse 214, Bochum-Langendreer, Germany
check out our diy releases from devilpunk.com........
THE DEEP EYNDE
"Blackmask" EP
Old skool devil punk from LA's legendary band. Somewhere between TSOL and The Misfits, TDE is faster with this sing along release. Featuring members of The Insaints, Penis Fly Trap & Kittens For Christian.....$6
www.deepeynde.com
THE HELLRIDERS
"66.6%" EP
Debut EP from the members of Dead Lazlo's Place, I Found God & Kittens For Christian. Rock n punk with dark undertones, featuring "Zombie Kids" and "Get rid of me"........$5
the hellriders
we also carry bondage bracelets for way cheap
WWW.DEVILPUNK.COM
p.o. box 9805 North Hollywood ,CA 91609
DEVILPUNK

RAW SUGAR RECORDS
out now!
fresh!
YE OLDE BUTTFUCK 7" Burden of a Southern Future
DIRTY CHARLIE 7"
COUNTY Z/IMPRACTICAL COCKPIT split 7"
KISSES AND HUGS 12"
FOREHEADS/NAZIS FROM MARS split 7"
PANTY RAID 7" The Secret's Out!
"killing indie rock dead since 2000"
RAW SUGAR RECORDS
PO BOX 53011
NEW ORLEANS, LA 70153
7"-$3.5 ppd.
12"- 8. ppd.

BESTHÖVEN

"just another warsong" ep

6 new tracks of

brazilian dbeat rawpunk horror

EXHALE

diallo

split ep

raging japanese hardcore

teamed up with

heavy driving hardcore punk

from the usa

e t a

(japanese title) ep

over the top traditional

japanese hardcore from hakodate city

along the lines of crude or judgement

SANGRE DE LOS OBREROS

"they lie we die" ep

7 tracks of lo-fi gut-

wrenching raw hardcore punk

cash or M.O. made to
Mitchell Brochu or Matthew Strong
contact for wholesale / trades

U.S./NORTH AMERICA/WORLD
$4/$5/$6

CRIES OF PAIN
PO BOX 1004
WINDSOR CT 06095 U$A
criesofpainrecs@hotmail.com

CHAINSAW

12th anniversary

"EURO TOUR 2004"

thrash to the bone

Th-18 march (hol) amsterdam,occii
Fr-19 march (ger) bremen, g18
Sa-20 march (den) kopenhagen
Su-21 march (ger) magdeburg, mikrokosmos
Mo-22 march (ger) potsdam, black fleck
Tu-23 march (ger) leipzig, gieszer 16
We-24 march (bel) heijst op den bergh
Th-25 march (hol) ede-jc peptalk
Fr-26 march (bel) kontich,lintfabriek
Sa-27 march (hol) hoogeveen, het podium
(+anodyne, strong intention)thrash fest 6
Su-28 march (hol) utrecht.acu

NOTHING...

JAPANESE HARDCORE PUNK

Explosion THRASH
METAL SHARPNESS

open your eyes

2004 SPRING OUT

3-9-12 amami minami matsubara city
osaka 580-0033 japan

CRY RECORDS LTD
3-9-12 AMAMI MINAMI
MATSUBARA CITY OSAKA
580-0033 JAPAN

cry@xpost.plala.or.jp
http://zop.zero-net.co.jp/data/chainsaw/

STRAITJACKET

The Loudest Voice 7"ep

Take a buzzsaw Dils/Ramones approach, marry it to Clash/SLF Euro streetisms, and add a hearty dash of pop craftsmanship, and you are beginning to get the right idea

...seven inch captures everything we love about punk rock ...

---Jimmy Reject
Now Wave Zine

... this one rocks with a fury that makes you remember why you got into punk in the first place...

"The Loudest Voice" is filled with hooks as well as energy and is the centerpiece for this brilliant single.

Willy Aadnoy
Punkinformation.com

Distributed by:

www.undergroundmedicine.com
www.punkrockmailorder.com
or
$4ppd(Payable to Brian Olson)
PO Box 42301 Portland OR 97242

DEAD ROCK RECORDS

www.straitjacket.net

PLASTIC JESUS

What Now Bitch!!

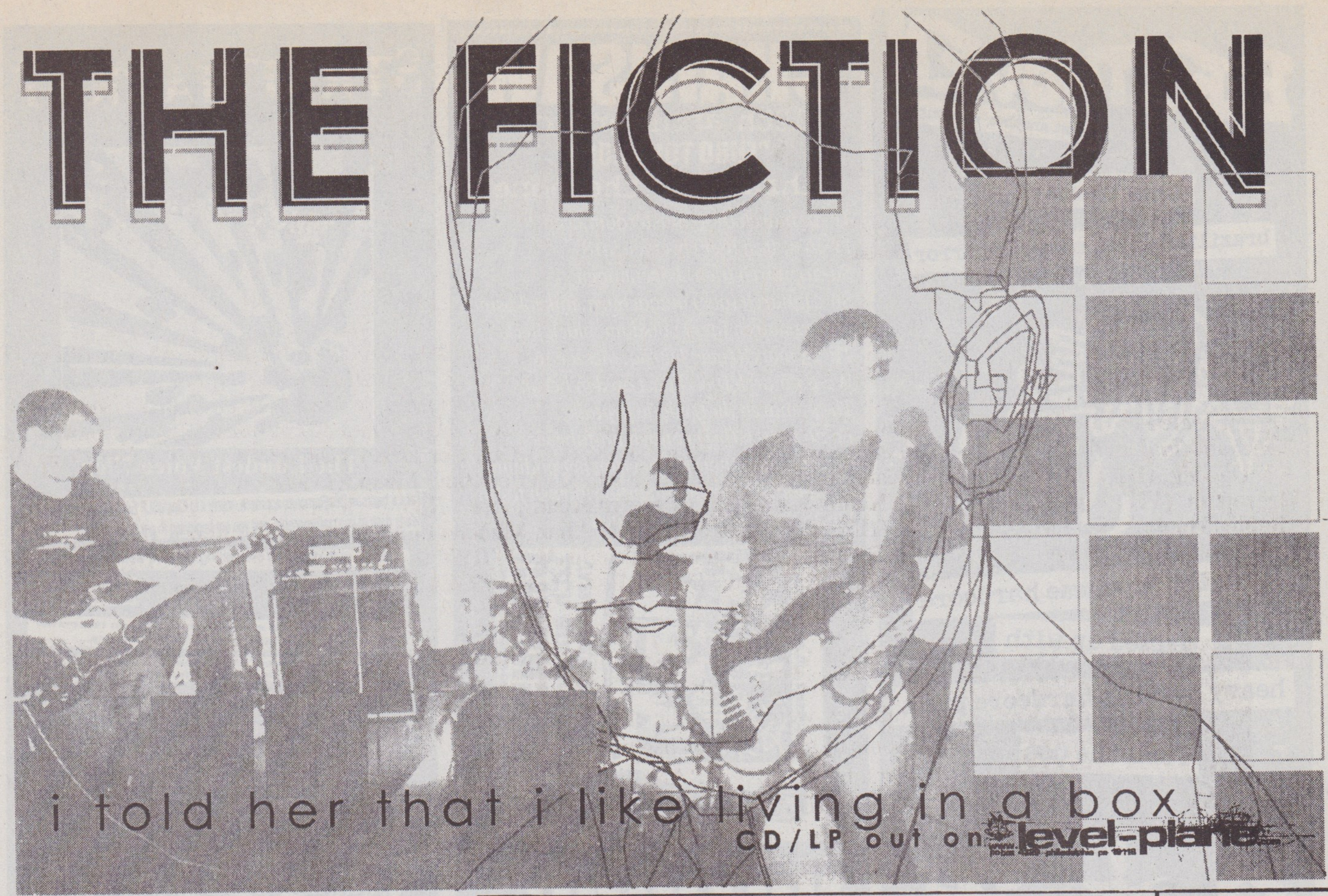
Debut CD Available Now!

Punk Rock & Roll that will rattle your ass and raise your fist!

CD - $6.00 Postage Paid
$7.00 for outside U.S.

WNB Records
4 Mercer St.
Waterford, NY 12188 USA

www.plastic-jesus.com



UNDERGROUND THRASH, PUNK AND HARDCORE
BANDS WANTED
FOR COMPILATION CD'S
Send Submisions to:
Loco Diablo Records
P.O. box 2841
Chandler, AZ 85244
e-mail brotherich@hotmail.com

NOW AVAILABLE

HateChoir is superfast industrial speed thrash from Bolivia

Full length CD now available for $10
T-shirts are only $8

Send Check or Money order to:
Loco Diablo Records
P.O. box 2841
Chandler, AZ 85244

Before the FM Knives, The Bananas, No Kill I, The Sea Pigs, The Pretty Girls, Los Huevos, Karate Party, Pony stable, Barbara's Bush, The Colonels, Caboose, Salmonella, and Bable Fish...
THE HORNY MORMONS
tested Sacramento's bounds of absurdity! Now you can hear all the shenanigans on ALL their released material, along with live songs and outtakes on this new retrospective 38 song CD!!!
38 songs! $10ppd!

THE HORNY MORMON TABERNACLE CHOIR

Sacramento punk from 1992 featuring members from FM KNIVES & THE BANANAS

Songs from Very Small Records' Very Small World, Vinyl Retentive, Hung Dover, & Faux Pas Potpourri comps & Lookout Records' Can of Pork comp

Features Stinky Luann, Field of Gerbils, Goat Ropin', Book Burnin' Hoedown, Chicken Molestin' and MORE!

38 Songs! ONLY $10ppd!
SAC 08
charle albright @ sacramento Records
PO Box 705 Sacramento CA 95812
www.sacramento-usa.org

SAC 08
Milhouse USA LP. 100 pressing of this classic generic punk band. LP $10
The Four Eyes. Come Prepared. First single from these nerds. 45 EP $3
The Riff Randals. Fun in the sun. All female Ramones-y hardcore. CD $8
The Knockoffs. Sell the move. catchy rock-pop-punk. ex Capt'n 9's. CD $10
Rock the Light. Let's do something we'll both regret best band in sac. CD $8
Sewer Trout. From the forgotten memories...Drunken, sloppy sacto-style. CD $10
"Swimming in the Secret C" compilation. No Kill I, The Bananas, Nar and more CD $5
Look! More stuff from sacramento records

RECORDS

Send MRR your release for review. Don't send wimpy, arty, emo, metal or MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include post-paid price and contact information when mailing. If possible, send two copies of vinyl records (one for MRR, one for the reviewer). *We will review CDs, but just CD-only releases.* If on vinyl and CD format, send us the vinyl. We are reviewing demos again, so send HIGH quality cassette-& CDr only releases directly to: Erin Yanke, PO Box 1113, Portland, OR 97207. *No reviews of test pressings or promo CDs without final artwork.* Staff: (TB) Tim Brooks, (RC) Rob Coons, (CC) Carl Cordova, (AC) Arwen Curry, (AD) Andy Darling, (DD) Dr. Dante, (SD) Sean Dougan, (JA) Jake Filth, (JF) Jonathan Floyd, (LG) Lien Gray, (JH) Jeff Heermann, (VH) Vince Horner, (KK) Kenny Kaos, (CK) Carolyn Keddy, (RK) Ramsey Kanaan, (RL) Ray Lujan, (BM) Bobby Manic, (MM) Megan March, (HM) Hal MacLean, (AM) Allan McNaughton, (JB) Janelle Blarg, (DP) Donna Poole, (WM) Wm. Rage, (SR) Sandra Ramos, (SP) Spencer Rangitsch, (WR) Will Risk, (BR) Bruce Roehrs, (RR) Roy Rohlfing, (AS) Andrew Scott, (SS) Steve Spinali, (MT) Mike Thorn, (RW) Ryan Wells, (SW) Shane White.

AGENT ORANGE – "Living in Darkness" LP

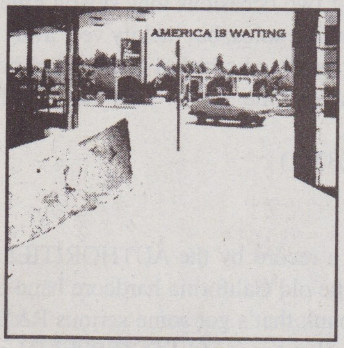
AGENT ORANGE had a great sound—super melodic, clean, crisp, and powerful, they were one of the coolest bands to come out of LA and this record is their peak. Some of the LA bands had trouble making a good full album and were really one hit wonders, but AGENT ORANGE's first EP along with this shows how they could write great songs—"Bloodstains," "The Last Goodbye," and the jewel in their crown "Everything Turns Grey" are anthems and are all on here. Originally released in 1981, it has now been redone by Get Back on nice thick vinyl. Essential. (AD)

(Get Back, 25-50069 Sieci (Firenze) ITALY)

AMEN RA – "Mass I: Prayer I-IV" CD

Like a surge of dark fury, Belgium's AMEN RA traffic in dark metallic hardcore screamo-violence, sludge-core, experimental sonics and audio assault. This is some of the better metallic hardcore I've heard in some time, coming closer in spirit to the works of the bands like CONVERGE, BOTCH, ISIS, and NEUROSIS than most of the other bands making their attempts at this style. (WM)

(Anvil Of Fury, Mark Hallaert, Stadelaan 4, 8501 Heule—Kortrijk, BELGIUM, anvilofury@hotmail.com)



AMERICA IS WAITING – "In the Lines" CD

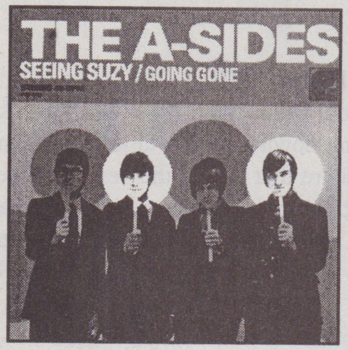
Awful, whiny, meandering post-emo. The songs take forever to get to where they want to go, and there's no payoff on arrival. Rethink. (RW)

(Diediediemond, PO Box 161925, Austin, TX, 78716)

ANN BERETTA – "The Three-Chord Revolution" CD

I haven't kept up with these guys the last few years. This does sound like old ANN BERETTA to me with a little CLASH/RANCID and some pop punk. Maybe not their best full length but certainly a strong release. (RL)

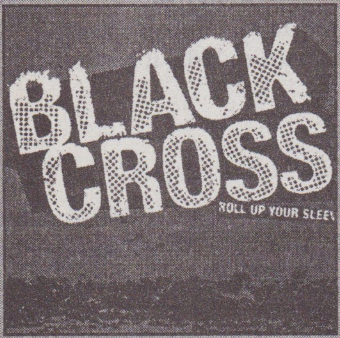
(Union 2112, 78 Rachel E. , Montreal, OC, H2W 1C6, CANADA, www.annberetta.com)



APOCALYPSE POW! – "Smash the Superstition!" CD

Arty post punk with keyboards. Lots of off beat rhythms remind me of the RAPTURE but also the MINUTEMEN. Twisted lyrics and passionate vocals bring it home. Maybe this is fucked up emo? A cool groove. (RL)

(Popfaction, www.apocalypsepow.com)



ARMAGEDOM – "Princípio Da Agonia—1984" LP

Raw and vicious recordings of this classic Brazilian hardcore destructo-unit. One side live from '85, the other features fifteen studio versions. Totally great, primitive, garage style recording quality that goes well with their mad blasts of thrashy hardcore—comparable to the other more well known Brazilian bands (RDP, COLERA, OLHO SECO, etc) of the time. Personally I like the live side a bit more—more energy and believe it or not, the recording quality is a bit better. (MT)

(Drunk And Dissoberly, Pekantie 26, 58500 Punkaharju, FINLAND, oitkonen@cc.joensuu.fi)

LOS ASESINOS / TEMPERS RISE – split LP

Harsh, fuzzed out, and scratchy… Bordering on absolute chaos and destruction, TEMPERS RISE somehow hold it together playing fast, hectic hardcore that's franticly out of control, and unrelentingly full of dynamics, momentum, and energy. There is undeniably an emo element here, but this is no-bullshit, hard as nails, hardcore punk. It took me a while to get past the muddy recording, but these songs are great! Positivity and feeling happy are great things, but as far as emotional hardcore goes I'm looking for anger and depression. That's my only complaint about LOS ASESINOS, as otherwise they deliver seven rock solid tracks of fast, chaotic hardcore full of energy and intensity. (VH)

(Coalition)

THE A-SIDES – "Seeing Suzy / Going Gone"

Unashamedly retro, with enough whoa, whoa, whoas too challenge any early BEATLES record to a backing vocalist fistie chuffs. Definitely drawing their influences from the more lighter side of the 64 to 66 golden age of the beat combo. Swinging in all that right places with the perfect production to complement there pop take on the heyday of suits, screaming girls, mini skirts and a prescription drugs. Mersey beat, with a healthy influence of the CRYIN SHAMES, KNICKERBOCKERS and MANFRED MAN would more than service (SD)

(Prison Jazz)

AUSGEBOMBT – "Hellbomber" LP

Full throttle Scandinavian dis-core assault from these Portland punkers. More punk than these folks' other bands (BLOOD SPIT NIGHTS/HELLSHOCK) owing more to DISCHARGE and DEFIANCE than CONFUSE. On one or two occasions they steer a little closely into dangerous metal territory with some hideous wanking solos, but luckily veer away before the ship starts to sink. They more than make up for the metal indiscretion with a giant poster of bombs dropping on nuns in rubber with gasmasks and the quote "We are Nunfucking Warcorps"….say no more…count me in! (TB)

(Hardcore Holocaust, PO Box 26742, Richmond, VA 23261)

THE AUTHORITIES – "Forevereadу" EP

When I first saw that I had been "assigned" a record by the AUTHORITIES, I was thinking it might have been a new re-issue/bootleg of the old California hardcore band that did the classic "I Hate Cops". Nope. This is rock 'n' roll/punk that's got some serious R&B influences. At times I thought of The ROLLING STONES, other times of LED ZEPPELIN, not two of my favorite bands. In addition to that, the songs are too long. (KK)

(PO Box 27093, Seattle, WA, 98165-1493, authority666@yahoo.com, www.authoritiesdevilmusic.com)

BACKSTABBERS INCORPORATED – "Theory / History" EP

I'm sorta guessing this what a heart attack would sound like if it a heart attack had a sound track. Not stopping for any red lights, no slowing down for any old ladies and mowing right over several fluffy dogs, this is the type off hardcore that makes me very, very nervous. MAN IS THE BASTARD comes to mind whilst clocking up the speedometer a notch are two but not laying off those ever so clever jazzy stop starts. Lyrics that basically espouse hatred for god, country and a slew of assorted hardcore hang-ups, which I whole heartily embrace. Cup of tea and a sedative anybody, yes please. (SD)

(Element, 23144 Cleveland, Dearborn, MI 48124, .stabbersunite@al.com)

BESTHOVEN – "Just Another Warsong" EP

When most DIS-bands are busy writing their brief lyrics, they forget that while DISCHARGE was noise, not music, the words were pure poetry. If the D-beat suits you, learn to express the terror of the earth in the space you got. Write from the heart, not from a collage of white on black lyric books! Move on to BESTHOVEN. Everything is great here. Slower than a lot of this breed. Almost more like DOGMA MUNDISTA than DISCHARGE. And the lyrics…beautiful, short and horrible. Unh. Get. (JA)
(Plague Bearer, PO Box 578, Copenhagen, N. DENMARK, 2200)

BLACK CROSS – "Roll Up Your Sleeves" EP

A band with a very original sound, they combine melody with super distorted hardcore. I consider them a hardcore band, but at the same time there is definitely a FUGAZI/post punk influence. Lots of interesting guitar parts, all held together by heavy as shit drumming. Not a tech band, not a metal band. I said this in my last review of the band, but when they really get going, they sound a lot like TORCHES TO ROME to me, and bring to mind MURDER CITY DEVILS. An interesting band, and I bet a cool one to see live. This is a two-song EP, limited to 1000, so…(WR)
(Initial, PO Box 17131, Louisville, KY 40217, www.initialrecords.com)

THE BLACK JETTS – "Bleed Me. Love," LP

I haven't listened to The DEAD BOYS much recently, but this brought me right there. My god, it's crazy. If you liked The DEAD BOYS, you'll love this. Case closed. (KK)
(Dead Beat, PO Box 283, Los Angeles, CA, 90078)

BREATHER RESIST – "The Second Half" EP

Packed with angst and hate, this is the kind of Ultra-heavy metal that gives straight edge kids a reason to get their headbands sweaty, and causes their pretty little emo girlfriends to run home before the show is over and cry themselves to sleep listening to the PROMISE RING. It's true. I'm shocked that Initial would put out (limited to 1000 BTW) anything this brutal, but whatever sells…right? I'm also a little shocked, but more so ashamed, that there would actually be 1000 people out there who would give a damn about this kind of teenage jock machismo. I'm not, but if you're looking for a beefed up/watered down COALESCE, grab one of these now so you won't have to waste $20 of your parents money on eBay in three months. (VH)
(Initial, PO Box 17131, Louisville, KY 40217)

THE BRIEFS – "The Joy of Being les Briefs" EP

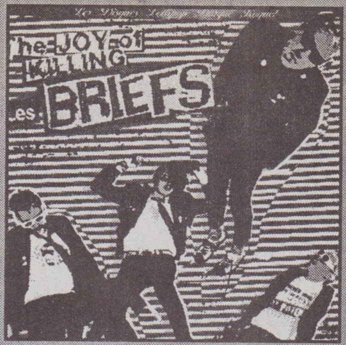
Seattle's BRIEFS offers an EP covering a clutch of early punk classics, with varying success—at least in comparison with the originals. "Kill the Hippies" is okay, but it's a song that seems lost without GEZA X's chunky production. "Todd Killings" does justice to the ANGRY SAMOANS classic, though it's with the ALBERTOS Y LOS TRIOS' "Kill" that the performance and sound pull together in a version that's eerily like the original. Needless to say, the "kill" motif is what pulls these songs together. All in all, it's agreeable in a nostalgic kind of way. (SS)
(Lollipop, 7 Impasse Monsegur, 13016 Marseille, FRANCE)

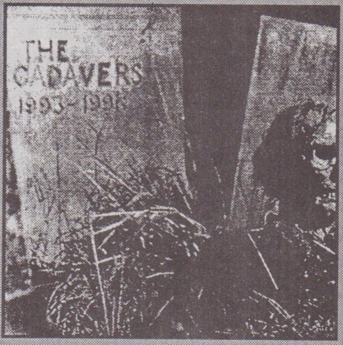
THE CADAVERS – "1993-1996" EP

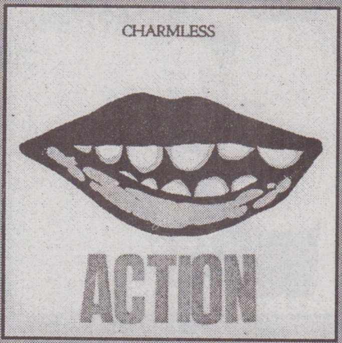
Okay punks – here's another blast from the past! Johnnie and the Radio Records have unearthed another mouldy corpse for your listening pleasure. The CADAVERS laid the cornerstone for what would later mutate into the BODIES. You get "Bad Kids," "This Country," and "1-2-F-U." It's fun to hear these early musings from the vaults of Radio Records! Buy one now! (BR)
(Radio, PO Box 1452, Sonoma, CA 95476)

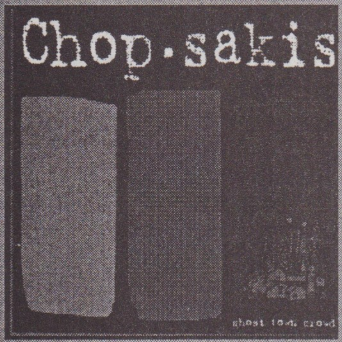
CARPENTER ART / TORNADO OF KNIVES – split EP

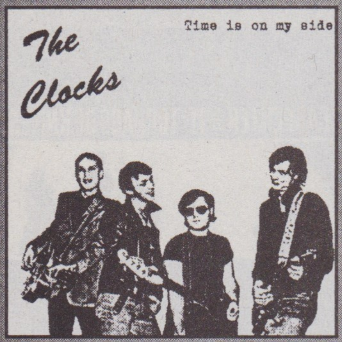
CARPENTER ART employs the usual elements—RAW POWER vocals and discordant guitars—to create four intriguing mid-tempo tunes; it's helped out by very basic production that accentuates the rawness. On the flip, TORNADO OF KNIVES offer HC is a











style reminiscent of later-period MDC, particularly in the vocals; "Eighty-Eight" is the highlight, a burst of white-hot HC with a memorable shouted vocal chorus. Above average. (SS)
(Element, 23144 Cleveland, Dearborn MI 48104)

CASUALITIES – "On the Front Lines" CD

How do I hate thee? Let me count the ways: Publicity company. Advertising people. WARP tour. Over production. All rights reserved. No lyrics. Punk as fuck? Yeah, so it sounds like ultra street shit. Heavier UNSEEN and faster CONFLICT. Keep posing. (JA)
(Sideonedummy, ed@sideonedummy.com)

CENOBITES - "Secretum" CD

Thankfully there are only three tracks here. "C.A.M." is a rotten long winded bar band rock that doesn't rock. Cheesy piano and some of the dumbest cliché lyrics I've heard in ages…"no one can put me down / baby I am your clown / you make me feel so hot you really rock my boat" and "dancing in the twilight with your blue velvet dress / I'm gonna tear it off and make a steaming mess" are just two of the fine couplets in this opening track. I laughed so hard I almost fell off my stool—and had to play it again after the third listen I started to feel nauseous. It only got worse...the disc and my nausea. (RR)
(Drunkabilly, Postbus 87-9050 Ledeberg 1, BELGIUM)

CEREBRAL TURBULENCY – "Impenetrable" LP

Hailing from somewhere in the Czech Republic comes this misbegotten group of malcontented grind-freaks intent upon annihilation of any eardrums within blast-range. All the prerequisites for infernal-doom grind are here and crazy, heavy grind freaks will gleefully add this to their collection. Fans of DENAK, ROT, VIOLENT HEADACHE, etc. (WM)
(Khaaranus, Hviezdoslavova 2, 716 00 Ostrava-Radvanice, CZECH REPUBLIC, www.cerebral.webpark.cz)

CHARMLESS– "Action" EP

First off when sending records to *MRR* it's a good idea to not have it written in your promo sheet that your band is "indie-rock." That in itself is usually a red flag for rejection 'round here. Ah well, onto the review: this is decent rocking power pop similar to the likes of the DOUGHBOYS. Fancy letter pressed cover too. Good for indie-rockers. (AS)
(Isota, 1442a Walnut St. no. 230, Berkeley, CA. 94709, www.isotarecords.com)

CHEESE / OMEGA COATRO – split EP

OMEGA is impatient art punk, the CHEESE side loads up the bong with late-period Brian Eno and glorps their way to Blargaville. I think that's how the labels read, it's rather obscure. The mix works, but punks with active lifestyles will be dragging the screwdriver across one side. Cover art suitable for framing, truthfully. (RW)
(www.gsshgssh.com)

CHOP-SAKIS – "Ghost Town Crowd" CD

Oh I like this CD. I was walking down the street and all the pimps and players were commenting on my dancing as I bounced around. The CHOP-SAKIS made me dance and dance. Sounding like a cross between the NEW BOMB TURKS and FYP, CHOP-SAKIS bring a smile to all the kid's faces. If you don't like this CD you are just wrong and drink tea instead of coffee. The only thing that could make this record better would be to listen to it on vinyl. (JF)
(Little Deputy, PO Box 7066, Austin, TX 78713-7066)

THE CLOCKS – "Time Is on My Side" EP

Fans of *Cleveland Confidential* should immediately recognize the CLOCKS, an early 80s pop combo featuring members of the PAGANS and the CHRONICS. This single represents the finest of their recordings, which range from their great garagey power-pop beginnings to their so-so new wave demise. It's all pretty great stuff though, and well worth hunting down. Act fast reissue nerds: the pressing is ridiculously tiny. (MC)
(Shake Your Ass, capinch66@fastwebnet.it)

COACHWHIPS – "Bangers vs. Fuckers" LP

This local "garage" band has a really simple set up so there is always the fear that they're gonna run dry after a couple of solid full lengths. No fear here, they've managed to keep writing good songs without beating the horse what brung 'em. The drumming gets a little old, but a minor quibble. The second song on each side is flat out great. One of the best live bands around right now too. (RW)

(Narnack, 381 Broadway, 4th Fl. #3, New York, NY, 10013, www.narnackrecords.com)

COACHWHIPS / A TENSION – split EP

If you've heard the COACHWHIPS before you know what you're getting. Short blasts of garage punk. It's distorted, messy, lo-fi and terribly catchy. Singer sounds like he's coming through a telephone and I wouldn't have it any other way. A TENSION is sort of the same style if you inserted new wave in the place of garage. This is what I wish all of the so-called new wave revivalists sounded like. Then I'd be right there rocking out with them. Fuck keyboards. (CK)

(no address)

THE COME N' GO – "Rhythm & Blood" LP

I've come to expect garbage of the highest quality from Voodoo Rhythm ("home of the worst records to ruin any party") and this did not disappoint. Plenty of noisy punked-up blues-abilly outfits have come around the pike since the CRAMPS and the GUN CLUB first made it seem a viable proposition and this is definitely among the cream of the current bunch. (DD)

(Voodoo Rhythm, Jurastrasse 15, 3013 Bern, SWITZERLAND, www.voodoorhythm.com)

CREEPS – "Gamma Gamma Ray!" CD

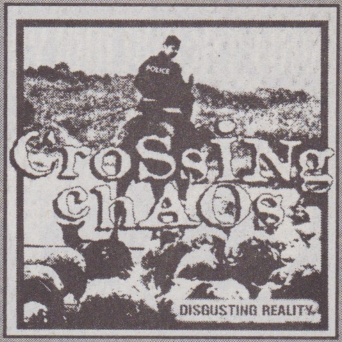
This isn't a complete waste of plastic. This actually has its moments. Snotty pop punk that is actually well executed and the vocals are actually kinda good. If you're looking for cliché yet well done pop punk. Check this out. (BM)

(Goblin, www.creeps.ca, thecreeps@musican.org)

CROSSING CHAOS – "Disgusting Reality" EP

Six tracks of super-speedy 80s Swedish hardcore with short and to the point pessimistic lyrics about our awful society. For fans of Moderat Likvidation and the like. (SR)

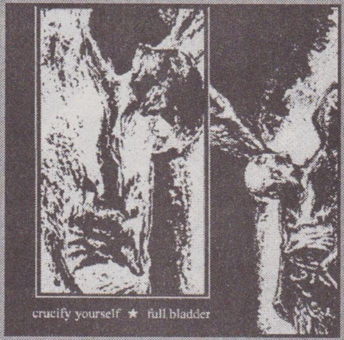
(Blindead, c/o Krogh, Edgrensgatan 27, 671 50 Arvika, SWEDEN)



CRUCIFY YOURSELF / FULL BLADDER – split EP

Both hailing from the Czech Republic, we have FULL BLADDER on one side cranking out four tracks of MUKILTEO FAIRIES style garage-y thrash—complete with screechy high pitched vocals. On the flip we gots CRUCIFY YOURSELF delivering two slower paced and more epic sounding modern hardcore crushers. (MT)

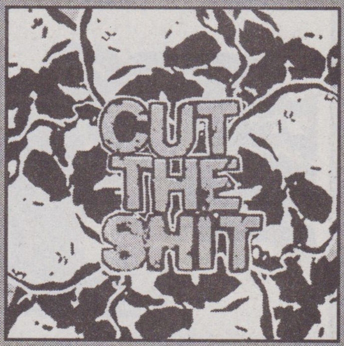
(Impregnate, Bohdan Mach, PO Box 2, 76361 Napajedla, CZECH REPUBLIC)



CUT THE SHIT – "Shut Up and Play" EP

Tired of turning your records over halfway through just to play two more songs? CUT THE SHIT have answered your prayers, by squeezing five songs onto just one side of this seven inch, and screen printing a nice logo on the other side. I think this may be their best record yet. Fully amped-up BLACK FLAG-meets-straight-edge hardcore with spot-on lyrics. Nice hand-screened cover too. Actually, there are grooves on the screen-printed side of this record. I wonder what was on there originally. It looks like one long song. Did the band cur a ten minute power ballad and then think better of it? Don't sleep on this, it's limited! (AM)

(Bored To Death, 32 Aberdeen Road, Somerville, MA 02144)



DFC / FIDO'S BRUNCH - split EP

FIDO'S MOSH serve up some goofy fast thrashy punk, the bass lines remind me of RANCID (it's a good thing in my book) and there are kids with flipped up hats in the art. I am not really sure where it leaves me…indifferent? I think saying you're indifferent is a

bad thing when writing a review but that's the best I can do. I am sorry. DFC from Brazil brings forth some rad SUICIDAL TENDENCIES crossover, thrashy jams. It's good, I think, I'm not really sure to tell you the truth, I know it's not "bad". Perhaps it is time for me to bring back up the topic of indifference…(NT)
(Too Circle, 3-29-18 Toyotama-minami, Nerima-ward, Tokyo #176-0014, JAPAN)

DSB – "Wait Tremblingly" EP

Christ! This band has come over twice from Japan in the last year and dominated both shores of the USA. And they keep cranking out the releases to keep the kids satiated. On this release DSB blow through three more fist-pumping anthems of highly-charged punk. Sweeping guitars, catchy hooks, angrily screamed vocals....fucking hell this band rocks! There is a reason that DSB is in my top ten of 2003. Yes, this is the same release as the hard-to-find CD that came out on Discrete Records in Japan. But if you don't have it on CD then it is a must have on vinyl! (RC)
(Partners In Crime, PO Box 11787, Portland, OR 97211)

DEAD HEROES – "Let It Ride" CD

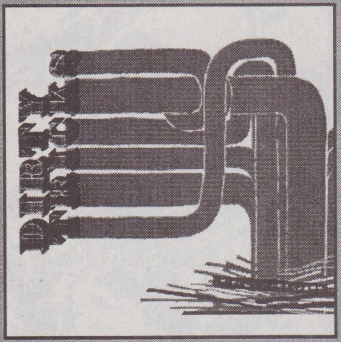
The FREEZE wrote great fictional fantasy lyrics. So do these guys. Or maybe they really hate "crack whores" and really do beat the ones who love them. It sucks when your "whole life is in a rut all because of some fucking slut". Boys, the world is at war against women. Must you be so usual? Typical semi-thrash mid tempo break downy kinda screamed punk…actually, fuck this release, it is bad. (JA)
(Sin Klub, PO Box 2507, Toledo, OH. 43606)

DEAD KENNEDYS – "Live" LP

Maybe the best punk ever, maybe the best *band* ever, I know you spoiled California brats will raise your eyebrows at that but it's the truth. I didn't know there *were* punks in America until I heard the DEAD KENNEDYS. Once upon a time they were the only American band not only liked but adored in Britain, they were the only American band you were *allowed* to like in Britain. Jello Biafra's razor sharp lampooning wit and social-political lyrics are the best ever written, and East Bay Ray's *take-surf-guitar-and-make-it-menacing* guitar playing created a sound that remains unrivalled and put them way ahead of all the other bands. To this day there's the DEAD KENNEDYS…and then there's everybody else. Only CRASS can touch them in terms of being an influential institution more than merely a ground-breaking musical group. I was never lucky enough to see them live, and my nose is constantly being rubbed in it by people who were there at the Thames Poly in '82, Olympic Auditorium in '84, or On Broadway in '85 but that's okay, in some ways I'm glad I never saw them—that way they'll stay perfect for me. This record is a decent recording of a show in Germany in 1982. It's the same gig as the *Skateboard Party* and *Forward to Death* records that have previously been released and is better than the latter though maybe not as good as the former in terms of sound quality. DEAD KENNEDYS live recordings are always desirable for Jello's between-song banter if nothing else, but this is really worth it because it captures the best band in the world when they were at their very best. (AD)
(No Sound Lost)

THE DESCENDENTS – " 'Merican" CD

The long awaited return of one of my all times faves the DESCENDENTS! A four song EP with two tracks from their upcoming LP and two exclusive tracks. Basically this is great! "'Merican" with its social commentary is an instant classic. Two of the other three tracks are right up there. Actually there's a dirgy hidden fifth track too. Praise! (RL)
(Fat Wreck, www.descendentsonline.com)



DIRTY TRICKS – "Bloody Breakfast" CDEP

A little more respectable than I had hoped for judging from the title and gore-splattered cover (that's "respectable" in the "observes the rules of propriety" sense). The DIRTY TRICKS are hard rockin' mothafathas from the French arm of Canada, and have a sort of halter-top rock 'n' roll sound like your MIDNIGHT THUNDER EXPRESSes or, dare I say it, your MOONEY SUZUKIs. Stomps, yelps, baby oh-yeahs and tite-fittin' bellbottoms, see.

They're tough-sounding dudes and I'm sure that they tear things up when they tune their guitars *but* something seems strangely lacking. I expected the MAD and I got the TUFF DARTS instead. Not bad at all, really. (JH)
(2255 de Erables #20, Montreal QC, CANADA H2K 3V4, www.dirtytricksmusic.com)

DISCLOSE – "The Sound of Disaster" EP

That poor Marshall half-stack, that poor Marshall half-stack. Crafted to perfection, to demonstrate warm tones and to convey the creativity of the guitarist playing through it, Marshall has produced one of the finest guitar amps in existence. DISCLOSE don't care about all that bullshit tradition and threw the half-stack down a flight of stairs into a swimming pool before they started recording…I FUCKING LOVE IT. On this release we have four tracks of straight out over-driven d-beat chaos that we have come to expect from the recent DISCLOSE releases. These tracks come from the tape of the same name, not like that should stop you from hunting down this record. (NT)
(No Fashion HC, www.nfhcrec.hpg.ig.com.br)

DISEASE – "Fent De's Punk Una Amenaca Per La Salut Publica" LP

Powerful political punk from Mallorca. Angry male vocals shout political lyrics in Spanish and English about prison, Afghanistan, capitalism etc. A bit repetitive but a pretty impressive release overall —"Play Dis or Die!!!" (SR)
(Grita O Muerte, Aptat Correus 37020, Barcelona 08080, SPAIN, ritaomuerte@punks.org)

DISFEAR - "Powerload" EP

GOD DAMN! This song is freakin' good! It has all my favorite things, MOTORHEAD influence, crusty vocals, killer-over-the-top guitar solo. I mean, if I ever got into heaven this would probably be on the jukebox as I ate an endless supply of mushroom pizza. The title track is the "single" off their album and included on here and there is a b-side and a cover of a BOMBANFALL song. As if these rockin' tunes weren't enough they have the best lyrics of the month with, "give me one last shot of your powerload." (NT)
(Throne, PO Box 8035, 33200 Gijon, SPAIN)

DISORDER – "Violent World" LP

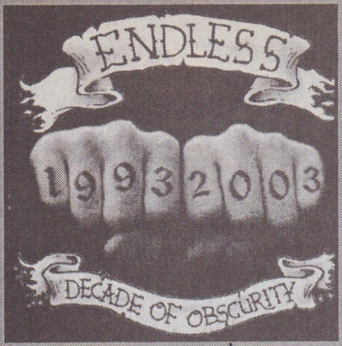
A "Punk Collector Series" release compiling a few (26) songs from three previous releases. This band is classic, but not very good. Heavy British vocals. EXPLOITED meets SHOTWELL. Half good does not make a band. The best thing on this record is the cover of DOLLY PARTON'S "Joleen". (JA)
(no address)

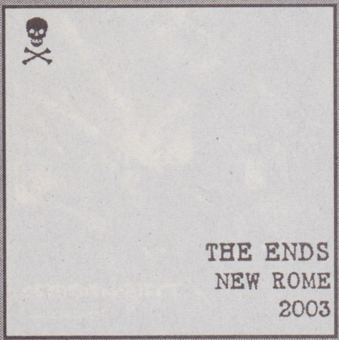
DISPER-AZIONE / #5 BRACCIO" split LP

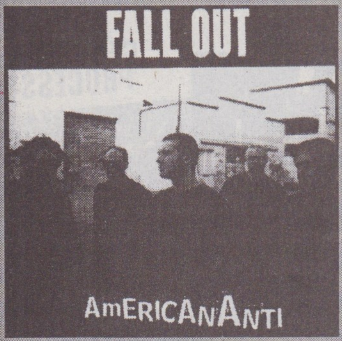
These two bands exemplify the loose, angry protest music of two strong early Italian bands. #5 BRACCIO offer up ten rough songs from their 1982 demos, highlighted by the raw change-of-pace anthem "Pisceremo sulle vostre tombe" —great out-of-control vocals and feedback noise; it was probably recorded on masking tape and transferred to record using white paste. The DISPER-AZIONE side was recorded live in 1982, almost as crazy as PEGGIO PUNX, in a mix that sounds like it was taped off the sound board; the HC tunes often moves faster than the singer or drummer can keep up with. Of course, it's great fun if a bit overwhelming. (SS)
(no address)

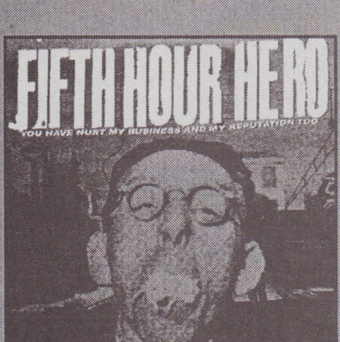
DRESCHFLEGEL / MASS GENOCIDE PROCESS – split EP

DRESCHFLEGEL kicks some fast power-violence hyper-core, think like HELL-NATION or YACØPSÆ violent-speed-punk-blur-metal-thrash. Harsh and fast. MASS GENOCIDE PROCESS is the sound of a giant door slamming in the depths of hell. Furious dual-vocal, crust-war annihilation from the Czech Republic—they call it "Total Fuckin' Nihilstorm!" Ten labels came together for the realization of this EP. One of these quality labels is… (WM)
(Impregnate Noise Laboratories, Bohdan Moch, PO Box 2, 76381 Napajedia, CZECH REPUBLIC, www.impregnatenoise.wz.cz)









EKKAIA – "Cuantos Mas Moriremos…" EP

Four devastating tracks of raw, harsh, European hardcore direct from Spain. Layers of dirt and fuzz collide with melodic chord progressions that restrain themselves from getting to emo or to metal, bringing out as much energy, tension, and chaos as you could ask for in a record. Their recently released LP sounds a lot cleaner…like a San Diego version of FINGERPRINT. I'm much more into the rough sound of this, but they're both great records. (VH)

(La Idea, Apdo I8.25I – 28080, Madrid, SPAIN, www.sindios.net)

EKKAIA - "Manos Que Estrechan Planes De Muerte Y Sometimiento" LP

This record comes so close, so very close but ultimately does not leave me wanting to listen to it again. Style wise they are coming from the FROM HIS HERO'S ASHES IS TRAGEDY dark and doomy corner of the musical world. They have all the parts that I should like, I mean, I normally eat this shit up with a knife and fork but for me this fails. I think a lot lies in the recording; it just lacks the heaviness and brain-crushing dynamics that the TRAGEDY or MUGA albums had. (NT)

(La Idea, Apdo I8.25I – 28080, Madrid, SPAIN, www.sindios.net)

ENDLESS - "Decade of Obscurity" CD

So, in a decade, from 1993-2003 ENDLESS managed by some stretch of the imagination to compile a CD with no less then seven songs and only one is a cover! How's that for some dedication! Boring New York angry pants hardcore that made me want to stop listening. Oh yeah, they thank BC Rich and Mesa Boogie. (NT)

(Da Core, www.da-core.com)

ENDS – "New Rome 2003" EP

Holy shit! This is friggin' good! Fuzzy '79 sounding punk rock that makes me wanna smash something and then start a band of my own (in that order). F-n great. I've been meaning to check these guys out for a while; I've been hearing good things about them from just about everyone. This confirms it; I need to start buying new records again. (BM)

(Dirtnap, PO Box 21249, Seatttle, WA 98111, www.theends.com)

EVAPORATORS – "Ripple Rock" CD

Nardwuar and his F.E. Loyalsists return, hurrah! Can it be that there exist poor befuddled souls not clued in to Nardwuar's genius, which encompasses journalism (greatest interviewer in the world, and he even got shoved around by the secret service for offering Gerald Ford a lucky chestnut) all the way to rock and roll with all manner of ridiculousness tossed in to keep it Nardwuar-esque, of which this CD is a prime example? And don't forget to see them on tour, as Nardwuar up close and personal is a thing to not be missed. (DD)

(Alternative Tentacles, PO Box 49092, SF, CA 94141-9092, www.alternativetentacles.com)

EVIL ROBOT US / ABUSING THE WORD – split CD

ABUSING THE WORD play hard fast political hardcore with a little more screeching than I'd normally put up with. Then again I guess we live in screeching times. They're not bad, a little sloppy though. I thought EVIL ROBOT US would be hard fast political hardcore as well but they sound more like a girl fronted AGAINST ME! Again the screech level is a little high for these tired old ears but they mean well…bless 'em. (AD)

(aaronweese@hotmail.com)

EXECUTE – "Spend Your Money" LP

Everything you could dream of owning by Japanese 80s hardcore legends EXECUTE are on this rent-payer. From the first 9-song flexi, to the 7" EPs to the *Blunt Sleazy* 12," repackaged with decent sound. I would've liked a stand alone boot of the *Hardcore Temptation* EP, that's worth the price of admission. Consume, or, uh, die. (RW)

(Booty Bootleggers Booty Label)

FALL OUT - "American Anti" CD

WHOA NOW! This is really, really bad, like so bad you should order it right now!

Take one part later COCKSPARRER, one part of the worst parts of last TURBONEGRO album and one part German industrial legends RAMSTEIN and shove it into a jewel case! (NT)
(www.areapirato.com)

FIFTH HOUR HERO – "You Have Hurt My Business and Reputation Too" EP

I have tried to start the review of this EP a few times and nothing sounds right. So let me just say that this EP kicks my ass. Coming off as a cross between DISCOUNT and the first GARDEN VARIETY LP, FIFTH HOUR HERO has released an EP that may even be better then their recent *Scattered Sentence* LP. Another winner from…(JF)
(No Idea, PO Box 14636, Gainesville, FL 32604)

FOR THE WORSE – "Couldn't Give Two Shits About the Kids" CD

Once you get past the terrible cover (the overdone close-up toilet shot), this is a pretty decent disc. Straight-ahead Boston hardcore, with a nod and a wink to local heroes OUT COLD or maybe more of a sloppy POISON IDEA. Good stuff. That cover though??? Jesus. (TB)
(Rodent Popsicle, PO Box 1143, Allston. MA 02134)

THE FREAKS UNION / SWELLBELLYS – "My Only Vote" split EP

So many styles go into the creation of FREAKS UNION and I love it all. OP IVY, mid-to-late JAWBREAKER. BIG RIG and COMMON RIDER. Hmm, much Jesse Michaels in there. This is punk anti-war dancing goodness. SWELLBELLYS are a shit-bit sounding of BIG BOYS "Mutant Rock" and "Brick Wall" mixed all up, crazy style, with Scottish vox. Excellent split. (JA)
(Peter Bower, PO Box 132, Leeds LS6 2RR, UNITED KINGDOM)

THE FREEZE – "Land of the Lost / Rabid Reaction" CD

This CD needs no intro. This release includes Boston's the FREEZE's 80s releases *Land of the Lost* and *Rabid Reaction* as well as alternate takes for their *Guilty Face* EP. Classic US hardcore that's been reissued before but in case you missed out before… A no brainer! (RL)
(Dr. Strange)

THE-FRONT – CD

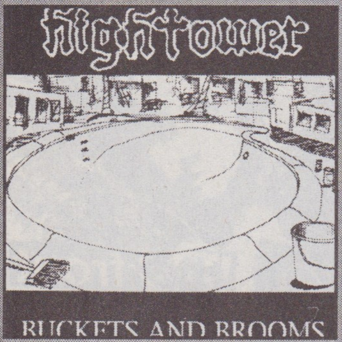
Upbeat, female-fronted pop-punk, not unlike FABULOUS DISASTER. The best song is "Wyoming" (about their hometown of Casper), which borrows a vocal lick from the GO GOS. The other songs tackle a variety of social issues, including 9/11, but there's also a love song, "Be Your Girl": "Oh baby I'm a Rickenbacker, and boy you're my amplifier…" Included on the CD is a music video that you can watch on your computer if you have one. Probably the best band in Casper… (AM)
(The-Front, PO Box 883, Casper, WY 82601; www.thefront.net)

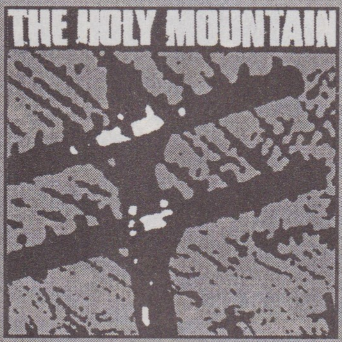
GAMMA RAYS / HIGH SCHOOL HELLCATS – split CD

I am so not in the mood for this bullshit third-generation RAMONES rip-off bullshit. Hey kids there's already a band called the RIVERDALES and their last album wasn't anything special either. Get over it. And hey, 'HELLCATS I ain't in the mood for you either. Tough girl squeaky yelling just doesn't do it for me. (BM)
(Beatville, PO Box 42462, Washington DC, 20015)

GECKO BROTHERS – "Stop Bitchin', Start Drinking" CD

Tattooed near-naked girl with big classic car on front, dudes with cowboy hats and big classic car on back… I think we all know what we're getting? Pretty generic gearhead rock not unlike some of our Scandinavian pals PUFFBALL, HELLACOPTERS etc. Nearly all the songs are about drinking, something I wholly endorse, I'm just not sure I possess enough testosterone to fully get behind this. Punk rock grease balls might wanna check it out. (TB)
(Drunkabilly, postbus 87, 9050 Ledeberg, BELGIUM)





GIRLUSH FIGURE - "Rotten to the Core" CD

In almost all instances bands should not print their lyrics. I am all for super-stupid lyrics as long as I don't have to see them in print. That just seems to emphasize their stupidity and it kind of embarrasses me. GIRLUSH FIGURE makes that mistake. They also sound like a hard rock band fronted by Courtney Love. (CK)

(Rodent Popsicle, PO Box 1143, Allston, MA 02134)

THE GREEN GOBLYN PROJECT – "Fluke" CD

Fluke is a collection of two EPs, a few unreleased tracks and the critically acclaimed "Unintended Boy." These guys play many styles from indie to punk. I appreciate their pop sensibilities, their feel for a concise song, and their flawless execution. I'm bobbing my head or tapping my foot to just aboot every song on this twelve-tune disc. Good stuff. (HM)

(Bony Orbit, 719 Forrest Ave #5, Cocoa, FL, www.greengoblyn.com)

GUDDOMMELIG GASLSKAB – "Dansk Punk Underal Kritik" LP

. Punk as fuk'n punk can get punk rock from København—like safety pins through your cheek, glue-bags, gobbing, and getting blasted on homemade cider while giving each other homemade tattoos punk. I love it, of course. Snotty, primitive and tuneful one-two-fuck you pogo punk—with occasional, yet tasteful forays into UK '77 style reggae bits. Great! (MT)

(Fåk Pladeselskaber, www.faak.dk)

THE HELGAS – "Til the Wheels Fall Off" CD

Goddam. This is a really good CD. Male and female vocals, and a mid-paced melodic sound that gloriously recaptures the finest bands of the late 70s—MUTANTS, AVENGERS, DEAD BOYS, early BLONDIE, early X *et al.* Yup, it's that fine. (RK)

(www.thehelgas.8k.com)

HELLSHOCK – "Only the Dead Know the End of War" CD

Portland, Oregon, crust war. Dark and brooding, thick and burly, they've got a powerful early UK crust sound (says some: AXE GRINDER or BOLT THROWER) that has always been popular with the total crust annihilation crowd. I've seen mention that there's members of REMAINS OF THE DAY and ATROCIOUS MADNESS within the ranks. Nice appropriation of the ANTI-SECT font for their name. Recommended. (WM)

(Yellow Dog, P.O. Box 550208, 10372 Berlin, GERMANY, www.yellowdog.de)

HIGHTOWER – "Buckets and Brooms" EP

HIGHTOWER play a metal style not far from that mid-1980s metal explosion. There are a lot of crunchy guitars, complex song structure, nooodly guitars, and low-slow-heavy riffage. They're somewhere between METALLICA and SABBATH. I could smoke a bowl and really groove to this…seriously, I'm gonna. (HM)

(Man Baby, 2830 Harrison St, San Francisco, CA 94110, hightowersf@yahoo.com)

THE HOLY MOUNTAIN – "Your Face In Decline" EP

A band that is pretty hard to pinpoint. Musically, they combine the heaviness of a band like TRAGEDY with odd time signatures and lots of noodling on the guitars. There is nothing straightforward about this, it is over-the-top distorted and the songs vary in structure. I really dig the lyrics…poetic in a punk way…I guess I'm just trying to say they sound fucking badass and cool in a way that is not cliché. Awesome art done, I would guess, by whoever did all the art of COMBAT WOUNDED VETERAN and the like. (WR)

(No Idea, PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

HORNY MORMONS – "Play Goat Ropin', Corn Huskin', Chicken Molestin', Cow Tippin', n' Other Fine Ditties" CD

Can you imagine going into a record store and asking for this by name? Good times. Anyway, what you have here is 38-track career retrospect of one of Sacramento's all- time greatest, bestest bands. Their demo, split with POUNDED CLOWN, and a buttload of live stuff is all here for you to roll around in and gobble up. Because you're all a dirty bunch of

piggies. Fans of the BANANAS, DEAD MILKMEN and MOJO NIXON need to get this. It's a knee slappin', cousin kissin' good time music. The guys in this band went on to form the LIZARDS, FM KNIVES, BANANAS, NO KILL I, the SEAPIGS and a shit load of other bands you probably never heard of. These jerks more or less built the very foundation on which the current Sacramento scene thrives. You guys can't even begin to understand what this CD means to me. It's like finding a little baby retarded puppy with bladder control problems and taking it home with you. (BM)
(Sacramento, PO Box 705 Sacramento, CA 95812, www.sacramento-usa.org)

HUFF RALLY – "Sewer Rose Symphony" CD

HUFF RALLY are your typical girl pop punk band; sugary and poppy. Nothing too bad here. Kinda reminds me of something Sympathy might have put out. I can't find anything too horrible here, but nothing too memorable either. A middle of the road effort if I've ever heard one. (BM)
(www.huffrally.com, huffrally@yahoo.com)

HUNNS – "Animals / Wild"

The cover reads "Die HUNNS," and I was all like, "Yeah! That band sucks! Kill 'em!" but then I looked closer and it's on a German label or somethin'. Eh, ah well. Boobs on the cover, LA posturing, and pink wax. Take it or leave it folks. (BM)
(Disaster, www.disasterecords.com)

INFECT – LP

I like this record hardcore band from Brazil. It's fast, it's political, it's fast, it grooves, it's really fast, it is Y chromosome challenged, it's fast. I like fast, I like good, I like INFECT, and I like… (JF)
(625 Thrash)

INFERNO – "The Best of 'Tod und Wahnsinn' and 'Hibakusha'" LP

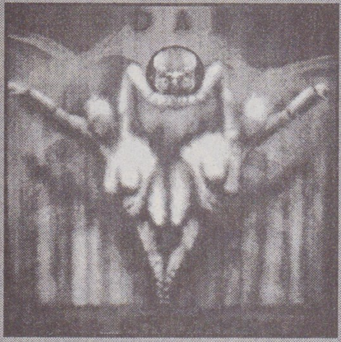
When you have an LP offering the best of INFERNO, the quality is obviously going to be pretty high. Always a benchmark for "the German sound," this politically charged band is represented by twenty-four songs likely to be compared with mid-80s punk bands like the DESTRUCKTIONS—though the INFERNO sound has always been cleaner and the songs more consistent. "Ram It Up" is one of their rare songs in English (and it's great fun). (SS)
(no address)

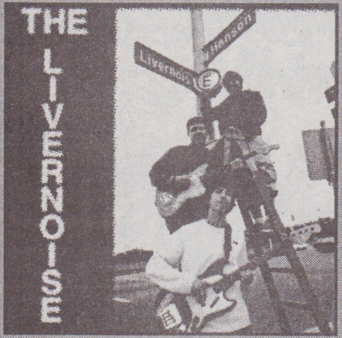
JERICHO RVA – "Worker's Union" CD

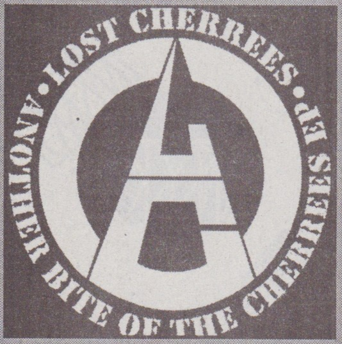
This is good. It's super melodic in a way that reminds me a lot of TUESDAY and even more of the BROADWAYS, though lacking the political lyrics. Also has more of the power of bands like SMALL BROWN BIKE or HOT WATER MUSIC. The melodies also remind me of the old Arkansas band RED 40. Basically it's super charged melodic pop punk with sentimental lyrics that is a little too "emo" at times, but still good. I'm a sucker for this kind of stuff when it's done well, and this is. (WR)
(Iodine, 1085 Commonwealth Ave., PMB 318, Boston, MA 02215, www.iodinerecordings.com)

JERRY SPIDER GANG – "Exile on Mainstream" CD

The JERRY SPIDER GANG are a bunch of Frenchies that I've had some truck with in the past. *Exile on Mainstream* is a record that I've been listening to on the train during my morning commute…something about the whisky-tinged MOTORHEAD-style rock 'n' roll makes the prospect of full-time employment a little less painful. For your money you get covers of tunes by the SAINTS and UNION CARBIDE PRODUCTIONS, which proves that the 'GANG have been doing their homework like they should. They've got *hooks,* Praise the Lord. (JH)
(Lollipop, 7 Impasse Monsegur, 13016 Marseille, FRANCE, www.chez.com/lollipoprecords)







KONTROVERS – "Nar Spelreglerna Andras" LP

Fucking amazing political hardcore from Sweden. Super-heavy guitars, screeching dual male vocals spewing out well-thought-out-and-explained lyrics. Songs are mainly in their native language with a couple in English. An excellent well-produced release on a nice shit colored slab of vinyl. Turn it up! (SR)

(Putrid Filth Conspiracy, Box 7092, 200 42 Malmo, SWEDEN, putridfilth@bigfoot.com)

KONTROVERS / MASS SEPARATION – split EP

MASS SEPARATION, hailing from Malaysia, has more of a thrash-crust sound going now than their earlier noisy-grind-hardcore material such as the tunes from their split with ATROCIOUS MADNESS. I like this style better on them. The KONTROVERS tracks were recorded back a few years ago, at the same time as the BEYOND DESCRIPTION split, and while not as developed as their more recent releases are still a ripping Scandi-crust attack. Nice packaging, insert with lyrics and a few pics. (WM)

(Putrid Filth Conspiracy, Box 7092, 200 42 Malmo, SWEDEN, putridfilth@bigfoot.com)

THE KNOCKS – "Our Place / What's Better"

......not fucking bad at all.....this little Japanese single with no picture sleeve ROCKS!!!!.....old time Euro punk sound....done to a "T"......nice clear production....!!!! You'll never find anything this good on Fat or Epitaph, that be for sure.....what we need is more "do it yourself" records like this....that's where the real energy lies........get off your asses people!!!!!(SW)

(Needle, Usui-House 2F, 3-22-8 Kouenji-kita, Suginami-Ku, Tokyo, 166-0002, JAPAN, random@stereo-g.net)

LAGRIMAS Y RABIA – "Negro" CD

Mid-paced rocking Spanish punk with a definite HATED (the Maryland emo band) feel to them. Speedy, and raw but very melodic tunes—with plenty of whoas matched up with earnest vocals. Unlike the aforementioned emo band, LAGRIMAS Y RABIA have a lyrical approach that is more overtly political and anarcho rather than personal. (MT)

(La Idea, Apdo 18.251, 28080 Madrid, c/ Santa Bárbara, 7, SPAIN, www.sindios.net)

LAUDANUM – "The Apotheker" CD

I saw this band the other day for the first time, and it was one of loudest bands I have heard in quite a while. They were so fucking loud that my ears hurt even though I had earplugs jammed deeply into them. Totally punishing! Musically they batter you with a slow massive pile of sludgy guitar, earth shaking bass lines, stick busting drum beats and throat breaking vocals. Robert from ARTIMUS PYLE played bass on this recording, but they now have Greg from BRAINOIL handling those bass duties since Robert moved away. Simply put, you should pick this up and prepare to get caught up in an ear-shattering wall of molasses. (RC)

($10ppd: Blurred, 482-1 Naka, Kambara, Ihara, Shizuoka 421-3213, JAPAN, www.blurred.tv)

LIVERNOISE – "Shell of a City" EP

Three tracks from three young'uns who all have the same last name but couldn't be brothers (could they?). Whether they planned it or not, LIVERNOISE have a simple, tuff and sneering sound like some forgotten *Killed by Death* outtake: it's all mid-tempo flailing, cheese-grater leads. Ace. Obscure name drop: for admirers of the TREND, LA PESTE and Texas' HATES. Neat debut, I'll say. (JH)

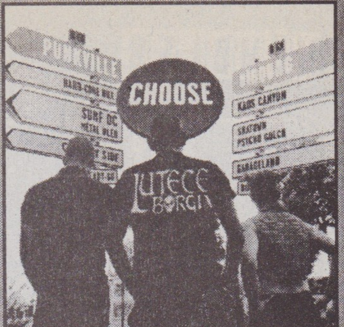
(D-Wrecked-Hit, PO Box 9677, Detroit, MI 48209)

LOOK BACK AND LAUGH – 12"

Holy cow! Scorching hardcore from the Bay Area—totally relentless, go-for-the-fucking throat audio assault from start to finish. Reminds me of TALK IS POISON (which makes sense they share a bass player) in its total intensity, its relentlessness. No metal, no artsy-fartsy—just pounding, raging hardcore. A great debut. (MT)

(Lengua Armada, 1010 1/2 Riverine Ave., Santa Ana, CA 92701)

LOST CHERREES – "Another Bite of the Cherrees" EP



Wait, LOST CHERREES is back together? Huh? Nearly 20 years since we last heard from this UK Anarcho punk band—and their return is certainly not a let down. Mid-paced melodic 1-2 punk with female vocals that I do believe fans of modern bands like BURNING KITCHEN or LA FRACTION would be into. This definitely does stand up to their previous material, and comes complete with a decent sized fold out poster, but with no fucking lyrics? What, you want me to go to your website to read the lyrics? Fuck that, I don't have the time to go hunting around your website for the lyrics. How about this instead, you photocopy them and stick them in the record? That is if you really want me to read them, and if they actually fucking matter to you. (MT)

(Alternative Collective, PO Box 281, Berkeley, CA 94701, www.alternativecollective.com)

LUTECE BORGIA – "Choose" CD

It's rad when an opening song sounds like the RAMONES making a mistake, but the "mistake" is just part of an awkward, enthusiastic riff. Halfway through the first song I realized they're singing in English with extremely thick French accents! Awesome! These French fucks actually sound more like the VANILLA MUFFINS than the RAMONES. Six rockin' tunes. Three sung in English, three in French and all are fun! (HM)

(Lutece Borgia, 106 rue de la Bruyere, 78 300 Poissy FRANCE, www.lutece-borgia.phd.fr)

MADDOG SURRENDER / URBAN RIOT – split EP

Hey skinhead! We have a good split EP for you this month! Street Anthem Records from Seattle presents, the MADDOG SURRENDER / URBAN RIOT EP for your approval! Side A begins with MADDOG SURRENDER from Pennsylvania doing 'My Youth," This is a good song with a healthy TEMPLARS feel to it! "I'm sick and tired of all your stories/They never did me any good/I'm going out just on my own now/Gonna live my life just like I should". MADDOG SURRENDER sing "Not My Problem,, next, avoiding "Shedding My Blood For Some Foreign Affair." Side B features New York's URBAN RIOT doing "Here to Stay," "Greetings from the City You Love to Hate." Yeah! URBAN RIOT keeps the oi venom flowing with "Shattered Glass." This is a good split EP. (BR)

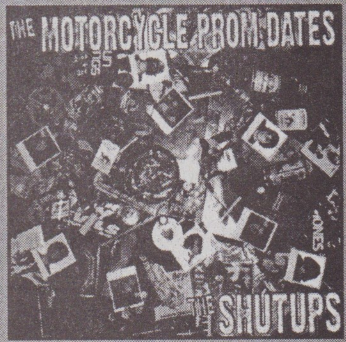
(Street Anthem, 6201 15th Ave., NW #B306, Seattle, WA 98107; www.streetanthemrecords.com)

MINDFLAIR – "Green Bakery" LP

This is a furious attack of blazing fast grindcore from Germany. The blast beat drumming and the down and dirty riffs lay the groundwork with the vocals alternating from deep rumbling growls to gargled higher pitched screams. There are some tempo changes and other influences working here, but in the end it was the crazy warp-speed grind that stood out. Ripping! (RC)

(Bones Brigade, BP 31 – 62140, Hesdin, FRANCE; bonesbrigade.free.fr)

MINORITY BLUES BAND – "Capitalized Suffering" CD



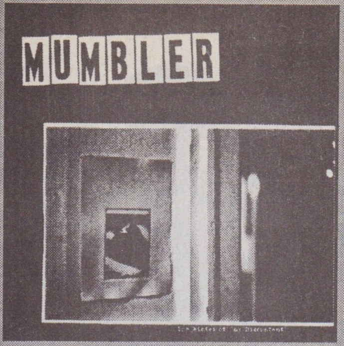
MINORITY BLUES BAND do a great job of combining the sound of *Mush*-era LEATHERFACE with later DAG NASTY (albeit with DOWN BY LAW-era Dave Smalley on vocals), and if that's your cup of tea you're not going to go wrong here. However, the thing that makes a song like, say, LEATHERFACE's "Dead Industrial Atmosphere" as powerful as it is isn't just the music. The feeling created by the lyrics and Frankie's gravelly voice, in my opinion, lifts the 'FACE out of reach of any imitators. Don't get me wrong, MINORITY BLUES BAND's lyrics are a million times better than anything I could write in Japanese, and while I'll happily rock out to them and the legion of others, the inferior vocals and lyrics are going to keep me from being a full-on convert. (AM)

(Snuffy Smile, 4-1-16-201 Daita, Setagaya-Ku, Tokyo 155-0033, JAPAN)

THE MOTORCYCLE PROM DATES / THE SHUT UPS – split CD

I hate guitar solos. This CD has more guitar solos per square inch than anything else I can think of does. Two super masculine rock and roll bands that their record label says are "heavily influenced by 70s punk rock and roll sound." I don't hear it. I think they meant to say "late 90s greaser hard rock." (CK)

($8 ppd; Almost Good Music, PO Box 2233, Fond du Lac, WI 54936-2233, almost_good_music@hotmail.com.)



MUMBLER – "The Winter of our Discontent" EP

MUMBLER sounds a bit like JAWBREAKER with slow, syncopated non-mumbling vocals. They do a fair job, but this style just sounds a little dated. I'm sure JAWBREAKER fans would rather put on *Whack and Blite.* (HM)
($4 ppd; Marc Reosti c/o Salinas, PO Box 20996, Ferndale, MI 48220, www.angelfire.com/mi4/mumbler)

NAKED AGGRESSION – "The Gut Wringing Machine" CD

The final and posthumous release. Great bass. Hey, punk should only be sung by women, but I can't get past the annoying high-pitched whine that Kirsten uses. Vague lyrics about stuff. Punk of the punk rock school. No metal. If the DOG FACED HERMANS sucked, this would be it. (JA)
(Rodent Popsicle, PO Box 1143, Los Angeles, CA. 90050)

NAPALM DEATH / NEGATIVE GAIN – Split LP

Make a fucking effort bootleg scum – this *sucks.* Packaging is shite, crap pixilated pictures, shitty computer text and no info….boo. Now the music: NEGATIVE GAIN put out a pretty decent metallic skate-punk LP in the mid 80s on Pusmort. This boot squeezes both sides of that record on to one side of this disc….the original isn't that hard to find and at least that has lyrics and artwork….jeez. The flip is slightly more interesting as it boots the first pre-blurcore recording of NAPALM DEATH. Sloppy rudimentary punk, like something you might find on Crass Records *Bullshit Detector* comps, that shows no real signs of their later aural butchery. But on the whole this record is ca-ca…avoid. (TB)
(no address)

NO CASH – "Run Your Pockets" CD

Fairly metallic thrash punk with melodic guitar overtones and raw, scratchy vocals. Many of the songs have extremely twee tuneful intros that soon degenerate into generic thrash. Standard anti-authoritarian themes run throughout the lyrics. The actual recording sounds good, with multiple guitar tracks and tasteful effects. Nothing groundbreaking, but not bad for what it is. (AM)
(VMS/Morphius, PO Box 13474, Baltimore, MD 21203; www.vmsrecords.com)

NOVEMBER COMING FIRE – "Black Ballads" CD

Emotionally-edged metallic-core, from this Canterbury, UK, hardcore group. Sporting discordant guitars, scratchy-throated vocals, a decent speed tempo, and a melodic appreciation that gets the kids to sing along but yet is still abrasive enough to drive a pit or provoke head-banging in the ranks of the appreciative. I can hear they listened to enough RITES OF SPRING in their day, well before they got into CONVERGE. (WM)
(In At The Deep End, 82 Barlow Drive South, Awsworth, Notts, NG16 2TD, UNITED KINGDOM, www.iatde.com)

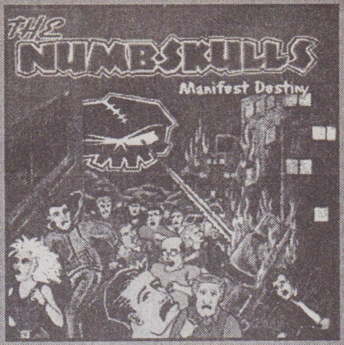
THE NUMBSKULLS – "Manifest Destiny" CD

These NUMBSKULLS play a crummy OPIV or a good RANCID. Your pick. Wait, let's be fair, a very good COMMON RIDER with double bass drum rolls. These kids are alright just a little self-deprecating. Bonus track #71 has all sorts of silly audio clips from radio interviews to show banter, and sadly, it's my favorite part of the CD. (HM)
(The Numbskulls, PO Box 60082, Worchester, MA 01606, www.thenumbskulls.com)

NUNS – LP

San Francisco didn't used to be all about SHOTWELL and THIRD EYE BLIND, it's true. Back in the glory days when I was playing with *Battlestar Galactica* action figures and you were a twinkle in your dad's eye, bands like the CRIME, the AVENGERS, MUTANTS and, yes, the NUNS, were carving a scar on the face of the City By the Bay and sometimes even recording a record or two between trips to the liquor store…this full-length LP was originally issued on Greg Shaw's Bomp label, but has been in and out of print plenty in the 24 long years since it first hit the stands. My copy's long gone, so the timing of this release couldn't be better, The NUNS were unlike a lot of their contemporaries in that they

featured no less than three singers (Dietrick, Jeff Oleaner and the statuesque Marin County keyboardist Jennifer Miro) and had more in common with the slick New York bands of the day than earnest Bay Area hippies gone punk like the some bands I could mention. Decadence with a difference. The band actually reformed to record this LP for the Posh Boy in label '80, and despite their trial separation were in fine form and turned out a (mostly) savage rec for the sake of posteriety. The rinky-dink electric piano dates their sound a peg, but tracks like "Media Control," "Child Molester," "Confused" and their big hit "Suicide Child" still pack a doozy of a wallop. (JH)
(Get Back, 25-50069 Sieci (Firenze), ITALY)



OD BABE – "Respect the Law" CD

Total crap here folks. Low brow rock 'n' roll pop punk that make the NODBOYS look like women-friendly pop stars. Lame. (BM)
(www.odbabe.nl)

OVERPOWERING – "Cementerio de Esperanzas" CD

Brutal, two man Spanish mecha-grind; bass/vocals, guitar/vocals, drum machine. They've got a power-violence feel, reminiscent of DESPISE YOU (harsh and burly vocals, precision grind bombs of hate) and SPAZZ (the vocals and some of the structuring) if both bands combined their flesh and instruments together, like some twisted piece of nightmare wreckage from a J.G. Ballard story, and were a grinding machine of mayhem and inferno-blasted mayhem. They do a -(16)- cover and that reinforced my power-violence connection (-(16)-= CROM= DESPISE YOU= …!). Lyrics in both Spanish and English. (WM)
(La Idea, Apdo 18.251, 28080 Madrid, c/ Santa Bárbara, 7, SPAIN, www.sindios.net)

PALUKA – "Mutual Interest" EP

This is raging. Thick, powerful thrash with wild guitar breaks and interludes, not unlike BREAKFAST. There're even some handclaps on here. Not many hardcore bands would attempt a GANG OF FOUR cover, and although PALUKA render "Contract" barely recognizable, it sounds awesome. Five songs. (AM)
(Too Circle (Shingo Maeda), c/o 3-29-18 Toyatama-minami, Nerima-ward, Tokyo #176-0014, JAPAN)

PARKINSON / TEKKEN – split EP

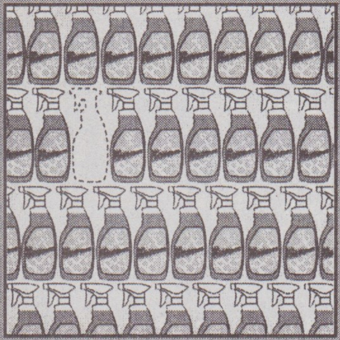
From Malaysia comes PARKINSON, total audio destruction grind sitting firmly on the punk side of the fence. Loud, noisy, and intense, just the way grind should be. Nothing amazing nor life changing, just some fast, distorted grind. On the flipside, TEKKEN, hailing from the friendly climes of France, get down right nasty and gnarly with their brand of inferno-of-hell influenced hardcore. The vocalist really stands out for me here, reminding me of the singer for BLOOD SPIT NIGHTS or UNITED MUTATION. Seriously demented sounding. Lyrics are provided in Malay (for PARKINSON) and English (for TEKKEN), with brief explanations from both in English. Five labels worked together for this EPs release. (WM)
(Emostyle Army, 2 Rue de la Chaine, 79000 Bessines, FRANCE, xolivierx@hotmail.com)

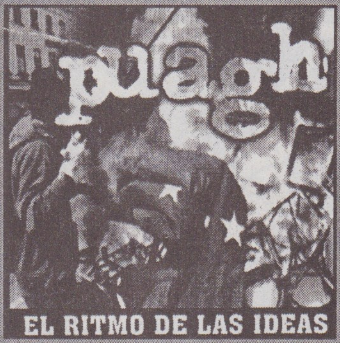
PASSION – "Sic Semper Tyrannis" CD

Six songs of chugga-chugga math-metal hardcore that are surprisingly not overly jockish or overly pretentious! They do some pretty interesting stuff, while still delivering the kind of piss and vinegar rage that makes hardcore so rad. I am not a fan "epic" hardcore... Four and a half minutes is too much for me. I could go without the disgusting guitar solos and the abundance of the chugga-chugga. But over-all, this is one of the better math/metal/hardcore records I've heard in a while. (VH)
(Watch the City Burn, 717 Brighton St., Philadelphia, PA 19111)

THE PLASTIQUES – " Shoplifting / Oh Shit This Can't Be Real"

A Swedish garage band now that's a first. Two tunes clocking in at a collective three minutes and ten seconds just barely giving you enough time to form a solid opinion (which might just be the plan). Anyhow, slightly coming off as a more sixties influenced the





BRIEFS, but still managing to dabble every so nimbly in the new wave power pop of thee afro mentioned. Like the press release stated Garage pop and I'll be a sucker not to go along with that. (SD)
(Radio Blast, Hildegardstr.13, 448 09 Bochum, GERMANY. www.radioblastrecordings.de)

PROFESSOR – "Acadamiser" CDEP

This is a reissue of a European released 7," from way back in 1993, onto the wee three-inch CD format here in the US of A, 2004 C.E. Hailing from Germany, PROFESSOR play raw and noisy grind metal—raw noisy on the punk end of the grind spectrum but otherwise very metal everywhere else. Lots of noise-blurred stringed rhythms and leads, and concrete vomiting vocals all set to insane hyper-drumming from the infernal ninth plane. These guys have some sort of freak-flag flying somewhere but I just can't seem to put my finger on it. They're said to be members of BUCKETHEAD and FEEDBACK RECYCLING. (WM)
(Tumult, PO Box 642371, San Francisco, CA 94164-2371, www.tumult.net)

PUAGH – "El Ritmo De Las Ideas" CD

A thirteen-track assault of politically-fueled rage brought to us by Spanish Anarchist punks PUAGH. It's angry, and blisteringly fast, yet melodic and catchy. It has a very clean, polished sound, but by no means lacks intensity. Fists will wave in the air to this one. Imagine what a SIN DIOS record might sound like after a run through the dishwasher. CD comes complete with a forty page book of lyrics, band history, etc. *and* "Vacaciones En Camboya," a Spanish version of the DK's classic! (VH)
(Acracore, Apdo 3440, 47080, Valladolid, SPAIN)

PUNISHABLE ACT – CD

New York-style macho hardcore from Denmark. It's funny they have bald shaved heads and black tank-tops, trying to look all tough and shit, if you walk around San Francisco like that people think gay, gay, gay. Very AGNOSTIC FRONT, LIFE'S BLOOD, CRO-MAGS. Not bad, just nothing new. (AD)
(Hardboiled, Vindegade101, DK-5000 Odenese 3, DENMARK)

QUARTERLIFE CRISIS – "FU2" CD

Speedy yet emotive pop-punk that attempts to be one part JAWBREAKER (in the lyrical dept) and one part anonymous mid-90s Fat Wreck band. It's well played, well produced, and totally inoffensive, which in itself is the problem. Those of you who enjoy The LAWRENCE ARMS and the their ilk will enjoy this a great deal, I'll be outside in the car. (MT)
(www.thanks4nothing.com)

RAMONES – "Can't Say Anything Nice" LP

Wow-ee a RAMONES rare demos LP limited fan club release of 200 copies. First of all, even though Joey and Dee Dee are in punk rock heaven now, you can bet your ass that there are more than 200 hundred members in the RAMONES fan club. Why the blank white label? Secondly, I'm sure these demo tracks were taken from the Rhino reissue CDs with bonus demo and live tracks. So basically you have someone ripping off punk rock's forefathers in the name of vinyl. Legendary band, sad release. (RL)
(no address)

RED ONIONS – "Live Wire / Sexy Thang"

The last release from Revenge Records (as stated in this records insert) is two catchy poppy punk songs. The bass on this really thuds and sets a cool beat for the rest of the band to go off against. The singer has a bratty, Australian sounding voice and the guitar solo on "Sexy Thang" is cranked up and incompetently minimal in the best possible meaning. It even makes me want to dance and that never happens. Cool stuff. (CK)
(Revenge)

REGULATIONS – "Survive in the City" EP

If MINOR THREAT were on a *Killed by Death* comp, I imagine they'd sound something like this. They even look cool…fantastic! I'm speechless. (MC)
(Putrid Filth Conspiracy, Box 7092, 200 42 Malmo, SWEDEN)

REVENGE IS – CD

This band is arty but not too arty. They are also post punk but not too post punk. This is what the STROKES should sound like! Mix old school Am Rep-ish bashing/drumming, those VELVET UNDERGROUND-like guitar leads, some rock riffing, and some listenable vocals. A strange combo but it works. Five strong tracks. (RL)
(Morphius, PO Box 13474, Baltimore, MD 21203)

REVOLVERS – "End of Apathy" LP

Glam-inspired NY DOLLS/STITCHES clones. I'd right more but their quest to end apathy failed and I just don't care. (BM)
(I Used To Fuck People Like You In Prision, Scaferstarasse 33a, D-44147 Dortmund, GERMANY, www.peoplelikeyou.de)

THE REVOLVERS – "Some Kind of Wonderful / Enjoy Your Enemy"

…this record is a pile of shit…I hate ALL MTV punk-pop and everything it stands for!!!!! This weak ass single sounds right in place with any of those sorry dick sucking Fat and Epitaph bands that are shoved down young kids throats month after month! Where is the alternative at this point????? …..the word "punk" doesn't mean shit…..especially in 2004……!!!!! I think at this point everybody could do with a little change…..trust me, it's healthy……you stoopid motherfucking poser-ass sheep!!!!!!!!(SW)
(Radio Blast, www.radioblastrecordings.de)

SANGRE DE LOS PUERCOS – "Asleep on the Traintracks" EP

You know when text has been copied a few too many times, from an over-pixelated original? That's how the text on the back of this EP looks, and that's basically how the music sounds, too. The sincerity is there, and I like some of the raw sound—a little FILTH, a little DEAD & GONE—but overall, it's just not the greatest. (AC)
(Hemorrhaging Loudness, 10 Beech St., Ilion, NY 13357, disargh@juno.com)

SAVAGE LUCY – "Dead Boys Stay Dead" EP

Fantastic punk rock from some cool English women, that last part I am assuming since there isn't much info on the record sleeve, but two females are pictured and the vocals are definitely by women so I'll happily jump to that conclusion. It is also hard to believe this was recorded in 2003. It sounds like some lost tracks by SUICIDE SQUAD. Four short blasts of simplistic punk rock fury with powerful female vocals. Great stuff. (CK)
(Squirrel, PO Box 481, Leeds, LS5 3TH, UNITED KINGDOM, squirrelrecords@hotmails.com)

SECOND SHOT – "Seven Years Bad Luck" CD

These guys have the whole NOFX thang down pretty good—the snotty, nasally vocals, tight harmonies, speedy melodies. Works out just fine. Presuming you like that sort of thing. (RK)
(Shove-It, www.shoveitrecords.com)

SEND MORE PARAMEDICS – "The Hallowed and the Heathen" CD

SEND MORE PARAMEDICS from England slash things up with a non-stop onslaught of thrash metal that is packed full of lyrics about zombies. Fast and furious, this riff machine doesn't stop until the last note is hit. The music is a serious throwback to the mid-to-late 80s thrash metal scene. With songs like "Zombie Crew" and "A Necklace Made of Teeth" the cheese level is on ten. But the amps are jammed up on ten as well. So sit down, tune in and zombie out. Just watch out for those guitar solos! (RC)
(In at the Deep End, www.iatde.com)

SCREAMERS – "Magazine Love / Cholo Jump"

Two songs from the unsung-but-not-forgotten heroes of the original LA punk rock uprising: four men, a set of drums, two keyboards, and not a guitar in sight. Recorded live at Los Angeles' own Whisky a-Go Go in 1978, a couple of live numbers captured in less-than-stellar audio fidelity. Has the world finally caught up with the SCREAMERS? Probably not, though there are more records (and videos) of the band circulating today then ever, and they've even been granted the great distinction of another frickin' Double Tribute Album released in their honor…for a group that never put out as much as a single, they've still gotta be one of the most influential groups of the 20th century (and have left a teethmarks on everyone from the obvious PHANTOM LIMBS to GLASS CANDY to SKINNY PUPPY to probably DEPECHE MODE and all vinyl-clad chumps in between). Their aggressive psycho-synth attack is as punk or punker than any feeble SEX PISTOLS clone could ever hope, and they fought in the trenches (or the Masque) along with the GERMS, WEIRDOS and X. Any SCREAMERS record is reason to be happy, even if it's a dodgy-lookin' bootleg like this one. Go, guy. (JH)
(no address)

SIDEKICK – "So Far Away" CD

Extremely well played melodic punk that, although is heavily influenced by the SCREECHING WEASEL/QUEERS camp, is certainly no clone band. They have a nice old school feel (even though I doubt any of them were born before 1979) with an abundance of energy and a snotty dorkiness that wins over the heart while they rock yer butt. SIDEKICK recall a number of bands, from the LILLINGTONS to the SMOKING POPES, LEGITIMATE REASON to CHANNEL 3. This is just great straightforward, no-nonsense, juvenile delinquent punk rock. A+ (AD)
(Gale Force, galeforce-records.com)

SIXGUN RADIO – "Please Press Me" CD

Hmmm…sounds like something that would have come out on Epitaph seven or eight years ago. Melodic punk rock that is a little too technical for it's own good. Musically they combine the melodic elements and drumbeats of BAD RELIGION with confusing chorus effect on NOFX-style guitar solos, and…oh no…white-boy ska parts. They show some interesting ideas, and this is certainly not bad for it's genre. But sometimes the harmonies and octave chords all get to be too much and I just want my GERMS record back. (WR)
(Bankshot!, www.bankshotrecords.com)

SLACKJAW / SCHIFOSI – split EP

First of, this is not the legendary SLACKJAW from Lawrence, KS. This SLACKJAW plays thick, heavy, mid-tempo hardcore that is in desperate need of a kick-start. It seriously lags in the speed department, and all around is about as mediocre as it gets. Predictable, tame, and completely void of any energy. SCHIFOSI do a lot more to hold my attention with their two songs. A little faster. A little heavier. Straight-forward crust. Not bad, but still lacking energy. I cannot handle the gloomy vocals. It really sounds like this guy is taking a shit out of his mouth. Too bad, judging by the artwork I though this record was going to kick my ass. Instead, I'm left feeling like I just had to change someone's adult diaper. Ugh. (VH)
(Kickstart My Heart, kickstartmyheartrecords@hotmail.com)

SLEEZIES – "Trite Ditties and Meaningless Crap" CD

I reviewed this bands brilliantly stoopid EP on Rapid Pulse last year and I loved it. These guys are fun, dumb and well dressed. That's all I ask people. Look good, sound stupid and make me do a little dance. Is that really too much to ask? Anyway, this CD's got 11 tracks of poppy 77-sounding retarded musings about self operating, eating glue sammiches and kids drinking poison. To throw in the obligatory STITCHES comparison wouldn't be a bad idea right about now… (BM)
(Pelado, 521 West Willson c103, Costa Mesa, CA 92627, www.peladorecords.com)

SLOGGY – "Lofi Tracks for Highwaycracks" EP

Lo-fi new wavey trashy stuff here. Cooked up in a living room by a brother and sis-

ter duo in Luxembourg. This thing is full of distorted, overblown guitars, beat boxes and cheap f/x galore. Vocals are provided by both Carlo and Viviane and have a neat spacey feel to them. Songs about dead cats, Gojira, four-track heroes (like themselves) and pirate radio. Fans of NAZIS FROM MARS will most likely be into this. I like. Yellow vinyl. (RR)
(Hell on Wheels, c/o Carlo Dries, 31 Rue Abbe Lemire, L-4208 Esch/Alzette G.D. LUXEMBOURG)

SMACKMADAM – "Cheap Date" EP

SMACKMADAM are a rock 'n'roll band. They're also a punk band, but they're a rock 'n' roll band first. Ask 'em and I'll bet they'll tell you the same thing. I'm not sure if the Michigan thing is influencing me here or not, but they remind some of The NEW BOMB TURKS. For some people that might be a bad thing, for me it's a great thing. The DEVIL DOGS also come to mind. I like punk bands that realize it's rock 'n' roll. They might want to make friends with somebody at the local art school to help them with their pic sleeves. Good shit. (KK)
(Fonzie Town, 3078 Beach Rd., Port Huron, MI, 48060)

SOUL CRAFT - "Absolute Suspicion" LP

Here is a good band from Japan for you to all go apeshit over. Somewhat metallic hardcore in the vein of oh, lets say DEATH SIDE (you know that band that you own the t-shirt of but you have never heard). Some really quality sounds that are even better then the comp tracks I had heard. I could go on and on about it being the pinnacle of modern music but that would be a lie. It is on the other hand one of the best LPs I have listened to in a while. (NT)
(Putrid Filth Conspiracy, PO Box 7092, 200 42 Malmo, SWEDEN)

THE STAB – "Punk 77: The Stab Discography" CD

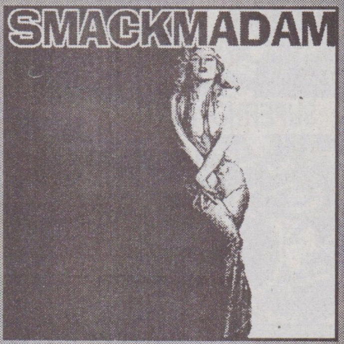
Far left UK 77-style punk with a twist of oi from these Italians which include ex-members of NABAT and RUDE PRAVO amongst their ranks. Really catchy, well- written punky tunes with a big STIFF LITTLE FINGERS meets COCKNEY REJECTS sorta feel to it. This disc compiles their *Punk 77* EP along with some comp tracks, and their 1994 *Nessiun Ribelle* full length. Good stuff. (MT)
(City Of The Dead, Cp 88 (Viterbo Centro), Viterbo, ITALY, www.cityofthedead.com)

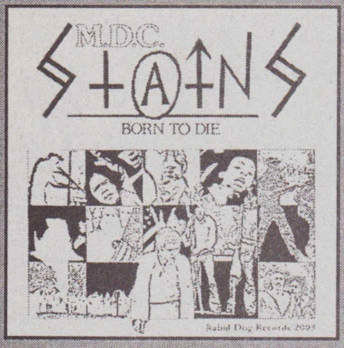
STAINS – "John Wayne Was a Nazi / Born to Die"

Not the horrific version reviewed a couple of months back, but what appears to be a legit job of this pre-MDC band's first (and only) disc. MDC later re-recorded more hardcore versions of these tracks (which are on the other boot), but I like the slower more rudimentary versions found here. Musically its pretty straight ahead punk, but lyrically Dave Dictor comes alive with his cynical lambasting of one of our great American idols (remember this was Texas 1979, yikes). This 7" has always been a collector must, for good reason—it's a classic. (TB)
(Rabid Dog, PO Box 14821, Haltom City, TX 76117)

STARVATIONS "One Long Night" 12"

Five songs of ambitious rock…er post punk. This sounds like what I imagine Mick Jones would have done after he split the CLASH if he stuck with the rock and didn't venture into the funk/soul/rock territory of BIG AUDIO DYNAMITE. The vocalist delivers the songs in a story telling troubadour style *a la* NICK CAVE with a similar tragic literary feel. Side one makes for good reading, but I'm not so sure it works as a rock record, comes off a bit pretentious and long-winded. Side two fares better, the track that I feel works the best on the EP, "Grief," is a straight pub rock rave up that is irresistibly catchy and light. The title track is a mid tempo anthemic fist waver with some fine lyrics that brings to mind the WATERBOYS, SHANE MACGOWAN or the old Boston band ANASTASIA SCREAMED. The accordion is a nice touch. Can't decide if I like it or want to break it over my knee. (RR)
(Revenge, thestarvations@hotmail.com)





SUBSANITY – "Logic Plague" EP

Evil has entered the building via this metalli-grind group from Colorado—are you scared? About the only things I really have to say about this is that the vocals are evil and that the drums could've been recorded or mixed better. In fact, the whole mix could've used a better mix than the one committed to vinyl. Fans of evil and grind, not necessarily the same thing, mind you, might find something useful here. (WM)
(Game Two, PO Box 22640, Denver, CO 80222, www.gametwo.com)

SUPERHOPPER – "Does This Sound Exciting Yet?" CD

Waffles between no-frills guitar rock (with English accents?) and *do-do-do-do* radio pop that I don't have a lot of patience for. SUPERHOPPER aren't bad at what they do, in fact, I could picture a room full of hooded fans swaying back and forth to their "hard-hitting yet heart-felt" sounds. Just sounds more mainstream than I can fake an interest in. (JH)
(Gilt-Ridden Pop, PO Box 11894, St. Paul, MN 5511, www.giltriddenpop.com)

TEXAS THIEVES - CD

If you grew up like I did in So Cal you have a good appreciation for the band D.I. Their melodic, yet full of attitude punk rock really captured the feeling of growing up in that hellhole. Well let me tell you something, TEXAS THIEVES capture a lot of that same feeling even though they are from the Bay Area. Maybe this has something to do with being from San Jose, which always did have an OC feeling. (JF)
(SuperSpeedway Records, 108 Paseo de San Antonio, San Jose, CA 95113)

THEY STOLE A MILLION – "Idle / Housewarming Party"

More melodic mid-tempo music from Finland. Like a poppier MANIFESTO JUKEBOX these guys sound like they have a big English influence, somewhere between SNUFF and LEATHERFACE. It has a nice production and enough hooks to carry it, though I would like them to put just a little extra kick into it, hopefully a full-length will provide that. Nonetheless this is good. (AD)
(Rhythm Barrrel, Puutarhakatu 44 as 2, Fin- 00210 Turku, FINLAND)

THIS BIKE IS A PIPE BOMB / THE DEVIL IS ELECTRIC – "We Do Our Dishes" spilt EP

This is quite a match. Both bands have dual female/male vocals, folksy acoustic sounds and harmonicas, but they are quite different. The PIPE BOMBS have jangly guitars, soft staccato bass and drivin' drums. They drop the drums to play a sensational, live impromptu-sounding ditty: "Memoirs." The DEVIL's open guitar chords sound like an updated NEIL YOUNG or BOB DYLAN without Neil or Bob's pained voices. I actually hear a hint of FIFTEEN and ONION FLAVORED RINGS from the DEVIL. I appreciate that both bands provide song explanations instead of lyrics since my brain is such a pickled sieve. I'm surprised this isn't on Plan-it-X. (HM)
(Risk, 3649 Clement St, San Francisco, CA 94121, risk@newdisorder.com)

THREATENER – "The Hammering" EP

Fast thrash madness from Michigan's THREATENER. Power-violence styled song structuring, mindful of a catchy but pulverizing riff or phrase, in an all-go-no-slow format combined with a raw-throated singer, verbally knife-throwing lyrics of surreal negativity (that read like well-laid out misanthropic plans for particular suburban neighborhoods). I would compare them favorably to Japan's SENSELESS APOCALYPSE. (WM)
(625, PO Box 423413, San Francisco, CA 94142-3413, www.625thrash.com)

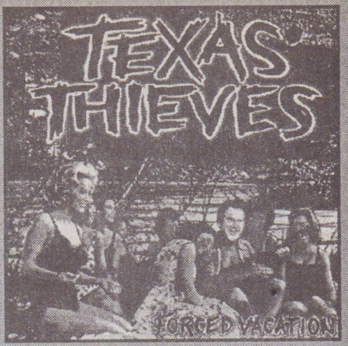
TOTAL FURY – "Live at Nile Studio" EP

Well, I would be lying if I said that I liked listening to live recordings. Yet, I am such a huge TOTAL FURY fan that I sucked up to this like a baby on a pacifier. This EP was pressed in a limited quantity (300 copies) to accompany them on their recent two-show tour of the USA. Needless to say this recording does its best to capture their ferocious energy from the stage. You know the deal. Hardcore songs lifted straight from the history pages of the early Boston and DC scenes. They pack a shitload of songs on this EP and the sound

quality is pretty decent. I mean it really isn't the same without some kid stage diving on top of my head, but I still enjoyed it. (RC)
(no address)

TOTAL FURY / OATH –split EP

These two bands are inseparable. Even though TOTAL FURY is from Japan and the OATH (ex-CHARLES BRONSON …etc.) are assembled from all over the U.S. and Western Europe they've managed to tour together on multiple occasions. Both bands play the blistering full throttle hardcore (the kind people always compare to that Dischord comp with S.O.A. on it …you know.), and honestly, they do it the way it supposed to be done. Both bands are really fucking good. ….Jesus! AHHHH!…Fuck! It's that good, only problem is—they know it. These guys are notorious for limited edition releases, like this one. All I can say is buy now or wait a couple weeks for your neighborhood eBay to stock it's shelves. Damn. (AS)
(Tri-Lateral Cartel)

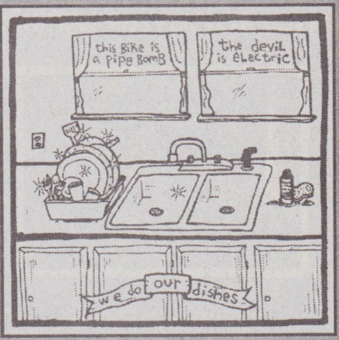


TOXIC NARCOTIC feat. BENNY UPTON – "Beer In the Shower" EP

The DROPKICK MURPHYS, the REAL MCKENZIES, and now this: TOXIC NARCOTIC are featuring a bagpipe player on this two-song instrumental picture disc. I happen to love the sound of bagpipes, but not combined with god-awful rock. This is a disposable novelty for TOXIC NARCOTIC completists only. (AM)
(Rodent Popsicle, PO Box 1143, Allston, MA 02134)

TUOMIOPÄIVÄN LAPSET – "Totaalinen Sota" EP

Six tracks of previously unreleased material from this whirlwind of Finnish thrash. Totally classic arse-ripping sound—buzzsaw guitars, rapid-fire vox, and fiendish drum delivery. You know the deal, fans of that crazy raw Finnish style are advised to start hunting now. (MT)
(Sleeping Hippo Never Die!, 58500 Punkaharju, Peknatie 26, FINLAND)



TWINHATERS – "Manifold" CD

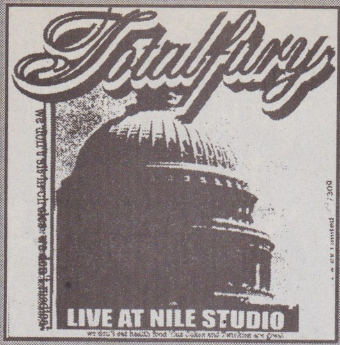
Uhhhh....not sure where to start on this one without totally slamming it from the get-go. Maybe if you took the vocalist from HELMET and put him in a band that played melodic punk packed with a lot of tempo changes and a few valid attempts at some catchy hooks, that is what you would get. But in the end I really didn't like this at all. Maybe it was too groovy for me. Or maybe the vocals were a little too passionate and whiny. Don't know, but it didn't cut it. (RC)
(Failed Experiment, 5420 South Bishop St., Chicago, IL 60609)

UNCURBED / AUTORITÄR – split EP

UNCURBED continue to rip. Christ they are good—rocking and rolling party punks tearing through two tracks of fast paced riff heavy punk tune-idge. If you don't know them, here's as good as place as any to start. On the flip we have Germany's AUTORITÄR, plowing through three tracks of shredding, thrashing hardcore. Quality. (MT)
(Rescued From Life, PO Box 14821, Halthom City, TX 76117)

VALSE TRISTE / DEEP TURTLE – split EP

Hard rockin' Finns VALSE TRISTE blast out three fierce core-rockers with great over the top vocals (Finnish), galloping drums, ripping guitars and the occasional rock 'n' roll guitar solo. Cool. DEEP TURTLE are completely out of their minds. A couple of tracks of cheap ass, shit noise-core with electronic touches is followed up by a bizarre poppy and alterna-rock track that takes up much of their side of the EP. These weirdoes sing in Spanish (though I'm guessing they are Finns as well). The goofy AC/DC knockoff cover art gives you an idea what DEEP TURTLE (if their name was not enough) are all about. (RR)
(Trashcan, www.sunpoint.net/trashcanrec)



VAPIDS / RIPTIDES – split CD

Two standard pop punk bands duke it out on this disc. If you like the QUEERS and the DWARVES then you'll probably like this. I thought it was okay…just okay. (AD)
($10 ppd: Goblin Records, 811-83 Connaught Ave., Ottawa, Ontario, K2B 8K3, CANADA)

WAKE UP COLD – "Deliver Me from Evil" CD

Predictable East Coast hardcore that calls to mind bands like HATEBREED. Mid-tempo hardcore with an ever-present metal edge. Tough booming vocals and lots of breakdowns, you know the story. (RC)
(Off, PO Box 686, Mildersville, MD 21108, www.offrecords.net)

WHAT WENT WRONG / BLACK FRIDAY 29 – EP

This is the first I have heard of either of these sXe bands. BLACK FRIDAY 29 who are from GERMANY powers their way through some hard as nails NY-style hardcore. Tough guy growling vocals with just enough speed to keep me interested. WHAT WENT WRONG from Portugal picks the pace up a bit. Much crisper guitars, strained vocals…think MOUTHPIECE and you will get understand their school of influence. (RC)
(Rua Camare De Lobos, No19, R/C Esq. Mealhada 2670, Loures, PORTUGAL, NothingxRccs@hotmail.com)

WE MUST BURN - "…And We Burn" EP

Hot damn, here we have the vinyl version of the killer demo tape that I have been playing regularly for a couple years. WE MUST BURN hail from Japan and lay down some speedy little thrash songs in the same vein as WHN?, LIFES HALT etc. but manage to come through with there own slightly different style and definitely avoid being "just another 'thrash' band." Seriously enjoyable listen, come on just go buy it. (NT)
(625, www.625thrash.com)

WILLOWZ – CD

"Mission to Mars" opens up the WILLOWZ record, a title ripped from today's headlines (why aren't there more rock 'n' roll songs about the exploration of space?). The WILLOWZ are a three-piece that sound like the third-album VELVET UNDEGROUND crossbred with a little MODERN LOVERS-style wide-eye innocence. It woulda have suited me just fine if the female backing vocalist swapped spaces with the singer: he's front and center in the mix and doesn't endear himself to me with his squealing yelps. I'd call 'em urban folk mixed with a sorta peachy-keen pop naiveté that works about 75% of the time. (JH)
(Dionysus, PO Box 1975, Burbank, CA 91507, www.dionysusrecrods.com)

WORLD DOWNFALL – "6 Trx" EP

Right inside the record it says "All songs written by Yusuke under the great influence of TERRORIZER." I honestly don't think I could have summarized this release any better myself. WORLD DOWNFALL (Which is also the name of the TERRORIZER LP that they are basically copying) blazes through some insanely fast, jackhammer thrash with stark grunting vocals. The drumming is so out of control, it made my arms rubbery and sore just listening to it. These six songs fucking kill it and should be high up on your list of things to check out from this issue. Impressive! (RC)
(Agromosh, PO Box 2480, Escondido, CA 92033)

XRISENX / BREAKING AWAY – split EP

XRISENX and BREAKAWAY are both from Indiana and play two different styles of straightedge hardcore. I started with the XRISENX side and was hammered with some beefy metal breakdowns mixed with some fast hardcore parts. BREAKING AWAY went down a different path, pulling together one song of melodic, somewhat catchy hardcore. And then at the end of the song, they broke it down with a kick boxer's delight of some mosh metal. Overall both bands were pretty unimpressive. Plus the recording was pretty poor and everything sounded pretty muffled, especially on the XRISENX side. (RC)
(Catalyst, PO Box 30241, Indianapolis, IN 46230-0241)

V/A – "Als Je Haar Maar Goed Zit" LP

A sadly mediocre bootleg of a far from mediocre early Dutch hardcore compilation circa 1983. Great line-up (PANDEMONIUM, BGK, ZMIV, NULL A, OUTLAWZ, HAEMORRHOIDS, AMSTERDAMNED and LAST FEW) featuring some of the heavy hitters of the early Dutch hardcore scene—all playing blitzkrieg speed, trashed out, thrash. Too bad the sound quality on here sounds like an 8th generation cassette dub, and features a shitty cover with the original artwork at 18.7% it's original size, nothing on the back cover but a list of the band names with song titles, and not an insert anywhere in sight—I mean come fucking on. It's a shame really because these songs are great and ought to be heard. (MT)
(no address)

V/A – "Bloody & the Bastard Children" CD

Okay, a tribute CD to BLOODY MESS & THE SCABS. 25 tracks, including a new spoken word piece by the Unrecognized Genius. Some of the bands include STAR TURTLE, SYNTAX ERROR, SURFRITOS and CHICKEN LAB. There are a few tracks on this that get an eyebrow twitch, but sheesh, it's thin gruel for a tribute comp, methinks. Should've been a rock opera. (RW)
(Black & Blue, www.fireatwillrecords.com)

V/A – "Gnarly Dude!" CD

This may be the worst name for a compilation ever. The music varies from competent melodic hardcore, to God awful hip-hop, God awful rockabilly, God awful drum & bass, and God awful metal. I won't even mention who's on here. God-awful. (AD)
(Voltage)

V/A – "Hella Wicked" EP

Decent split between to of my current favorite skin/punk bands around. I guess folks still call this "street-punk," but to me it's just straight ahead no-messing punk rock. TOMMY & THE TERRORS are like a rudimentary DROPKICK MURPHYS without the fiddle dee dee. WHISKEY REBELS are better musically, sounding a lot like the GC5 or even a rougher CLASS ASSASSINS. I'm not sure what angle they are coming from with the song "Element Of Surprise" about 9/11 with the line "vengeance will be paid"? Seems to me that the boys out there in Afghanistan and Iraq "giving vengeance" are coming back in body bags. (TB)
(Rodent Popsicle, PO Box 1143, Allston. MA 02134

V/A – "Mass Destruction" CD

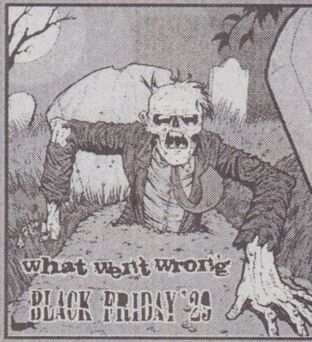
Okay maybe I'm a bit old fashion, but I'm of the opinion that comps should contain more than just the addresses of the bands on them, maybe some lyrics, maybe some info about the bands, some photos, *something*! Otherwise it's sorta disposable and truthfully just comes off like a mass produced mix tape. Some good tunes on it, and good bands mostly of the more straightforward "street punk" and "pop-punk" variety—most of which is just too cleanly produced for me. Highlights though are KILL YOUR IDOLS, the VIRUS, the ever amazing yet underrated GC5, STOCKYARD STOICS, and TOYS THAT KILL. I believe SUICIDAL TENDENCIES had a song called "I Want More," and I certainly do. (MT)
(Bankshot, www.bankshotrecords.com)

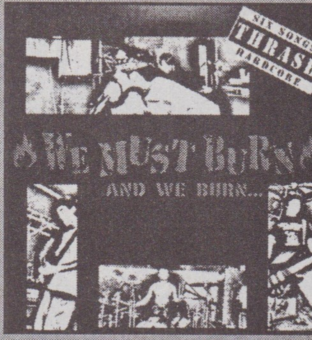
V/A – "Music for the Terraces" CD

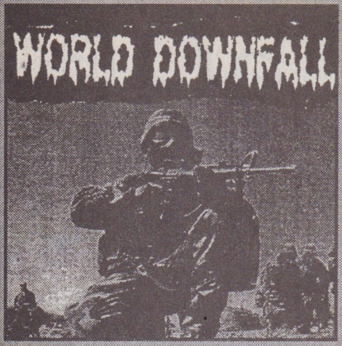
An anti-fascist football compilation per the cover subtitle featuring DEROZER, STAGE BOTTLES, the BUSINESS, RED LONDON, KLASSE KRIMINALE, and even ATTILA THE STOCKBROKER to name a few. My German is non-existent in regards to the liner notes, but I'm guessing these people don't like fascists and soccer fights. This also includes a second multimedia disc. (RL)
(Mad Butcher, Kurze Geismarstr. 6, 37073 Goettingen, GERMANY, www.madbutcher.de)

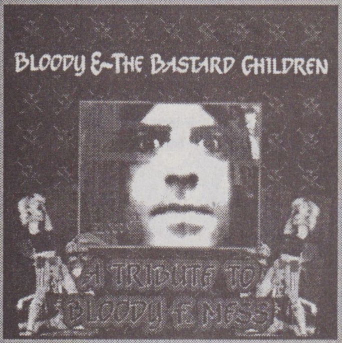
V/A – "The Rocky Horror Punk Rock Show" CD

A punk rock version of the "Rocky Horror" soundtrack that was put together musically back in 1999/2000. Never really a "Rocky Horror" person myself, this does feature an









ago. The likes of ME FIRST & THE GIMME GIMMIES, ALKALINE TRIO, GROOVIE GHOULIES, PHENOMENAUTS, SWINGIN' UTTERS, and TSUNAMI BOMB to new a few. I wonder how much I would like this if I knew these songs. Certainly better late than never. (RL)
(Springman, PO Box 2043, Cupertino, CA 95015, www.springmanrecords.com)

V/A - "Things You Own End Up Owning You" CD

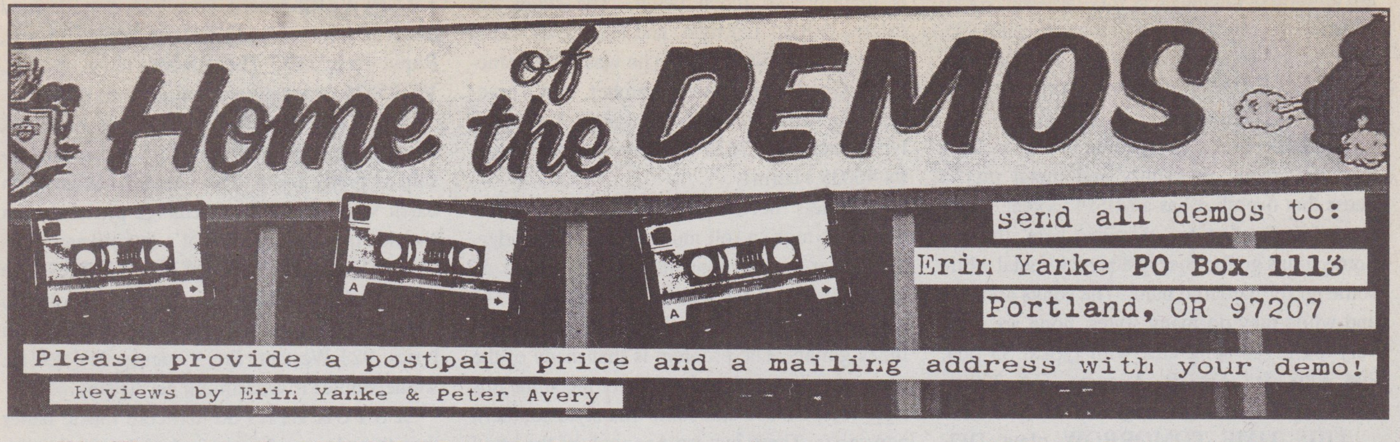
EP length 3 way split in 7" packaging that absolutely smokes. VITAMIN X rip through four straight-edge-on-speed numbers. WE MUST BURN from Japan are the most over the top of the three, super distorted thrash attack like RAZORS EDGE on 45. Our very own LET IT BURN are the best of the three for me with a much more rocking approach to their hardcore sound: LIFETIME/EXPLOSION with a twist. No idea the reason behind this comp but I'm digging it. (TB)
(Too Circle, 3-29-19 Toyotama-minami, Nerima-ward, Tokyo #176-0014, JAPAN)

V/A – "Urla Dal Granducato" CD

This is an interesting compilation. It highlights four bands from the city of Tuscany (Italy) from the 1980s. The line-up includes the WARDOGS, SENZA STERZO, AUF-SCHLAG and HOLOCAUST. All the stuff on here is pure punk. It is all fast, raw and abrasive. Most of the songs are either from demos or the *Last White Christmas #1* BCT compilation. While I didn't find anything on here particular mind-blowing, I still enjoy compilations like this because they are a good documentation of an era long gone. (RC)
(Area Pirata, www.areapirata.com)

V/A – "The War on Terrorism" EP

Four bands on here: CAULFIELD, MUMBLER, the GIBBONS, and MEGAN KOTT sing catchy melodic punk rock that attacks the system and the state. Let me tell you, it refreshing that the melodic punkers of the world are standing up and saying we have more to sing about then love and heartbreak. Oh no, these bands are pissed and they let you know it. This compilation is DIY, poppy, and political…how could I not like it? (JF)
(Salinas, PO Box 20996, Ferndale, MI 48220)



AKAASHA sounds like REMAINS OF THE DAY, an easy comparison because of the emo-ness of their hardcore, and the moody violin. Mostly slow paced, and dark. The vocals mix a singing guy and a shouter. (8 song CD, lyrics included. 1000 S. Cooper, Memphis, TN 38104.) (Erin)

BASTARD RADIO is out now with #3, a mixed CD emulating a radio show, with punk (AGAINST ALL AUTHORITY, BUTT TRUMPET) rap, (BONE THUGS AND HARMONY) and bad bad shit (INSANE CLOWN POSSE, KORN). ($2 or trade. 2421 W. Jefferson, Phoenix, AZ 85009.) (Erin)

CHACHI ON ACID mixes THE ANGRY SAMOANS and MR. T EXPERIENCE to form their own catchy but not smooth, mostly funny but sometimes even clever hook laden punk rock. Good work! $2 PPD. 12 song CD, no lyrics. 5403 Line 71, RR2 Atwood, Ont. N0G 1B0, Canada.)

DISCOLORED PERCEPTION has a pretty well recorded demo. The sound is very full. The music sounds like early 80s punk with a modern snowboard punk feel to it. The music reminds me a little of X but a male sings the vocals. The aggressive vocals have this cool effect that make them sound a bit hollow but not too much. At times the modern melodic feel comes out a bit too much. (10 song CD, no lyrics, Skof, PO Box 5462, Snowmass Village, CO 81615) (Pete)

C.N.P Presents **EAR CANDY**, a compilation which is on the post-punk side with lots of tempo changes, keyboards or some other synthetic instrument, and effects on the vocals. Most of the bands have at least one of these traits. Personal standouts include The WANGS, ATOMATRON, PCP ROADBLOCK and KOJAK, which were more quirky and punk oriented. Varied, but you can understand why they're all here, on this comp, together. (23 song CD, no lyrics included. PO Box 14555, Richmond, VA 23221.) (Erin)

THE FELLAS have me hooked. This is catchy as hell hardcore. It sounds like something that Dischord may have released in the late 80s. I can't place it exactly but it might fit in-between IGNITION and MONSULA (especially in the vocalist's inflection). The recording is a bit fuzzy but the whole thing really has energy. Spencer would love this band. (4 song CD, no lyrics, 108 Granger St., Quincy, MA 02170, YesIknow81@Hotmail.com) (Pete)

THEE HIBACHI STRANGLERS play surf/rockabilly punk songs that have a sort of dark edge to them. The music is dominated by the single string guitar lead parts but becomes a bit chaotic at times. The vocals are buried in the mix of things and consist mostly of talking and screaming. (5 song CD, no lyrics, hatemail36608@yahoo.com) (Pete)

HONG KONG BLONDE hits that spot in me that POISON IDEA hits, doom and anger and the maniac laughter of living anyway with a big ol' Fuck You grin. The vocals are strung together fast and sometimes slurry. Not so much guitar fanciness as PI, but totally as solid and strong. This is totally great. (Free, but come on, $1 for postage. 4 song CD, lyrics included. 16 W. 20th Ave. Vancouver, BC V5Y-2C1, Canada.) (Erin)

I ACCUSE may be a reference to the movie but I'm not sure. I do know that they play thrashy hardcore. The recording is not that great but not bad (the guitar is a bit hard to hear). They mix ultra fast stuff with strait up catchy riffs and occasionally a slow mosh part. It is a mix between modern thrash and the early D.C. "play as fast as you can" stuff. Not new but not bad (4 song CD, no lyrics, no place to go, DrKnow13@hotmail.com) (Pete)

INVISIBLE CITY is trying hard to be ERASE ERRATA. The guitar is twangy, the songs are up-tempo and the female vocalist has a desperate sound to her voice. The music has a jumpy feel to it that makes everyone compare it to GANG OF FOUR even though there is no similarity. This stuff has been done and done much better. (6 song CD, some lyrics, invisiblecity2003@yahoo.com) (Pete)

The MENTALS play poppy grunge, with slow pacing, heavy and simple low end, and guitar just a step more complicated. The vocals are that amalgamation of crooning and talking, and this recording has the vocals equal to all the music, which I think is too loud. The liner notes, though, read kind of like a Dr. Bronner's soap bottle. (15 song CD, no lyric sheet. PO Box 4450, Austin, TX 78765.) (Erin)

NONE DARE CALL IT TREASON play metal songs that have a hint of emoish hardcore in them. The vocals mostly consist of a deep growl with some back-up screaming. The lead vocals are too high in the mix and tend to bury the music. The music itself is mostly heavy mosh stuff with some faster (and more punk) parts. The recording quality isn't all that good. (4 song mini CD, with lyrics, $3 ppd, 13414 SW 111 Terrace, Miami, FL 33186, no.one@feastofhateandfear.com) (Pete)

NONE DARE CALL IT TREASON are a split personality metallic grindcore band. It's either that slow and kind of riff-oriented , or it's the blazing fast kind with, double bass drum providing the foundation. There's a high register screaming guy for the vocalist, and then a deep Cookie Monster guy who might be the same person. They also have a whisperer, which is creepy, but totally works, too. ($3 ppd. US, $4 ppd. World. 3 song CD, lyrics included. 13414 SW 111 Terrace, Miami, FL 33186.) (Erin)

RISE AND SHINE haunts me. They won't leave me alone. This may be the best thing they have done so far but that isn't saying too much. The vocals are really bad (off key and out of tune) and overpower the mediocre (at its best) pop music. (16 song CD, with lyrics, www.perplexagon.com) (Pete)

SFTM play simple mid-tempo punk that's rides the fence between thrashing rock and melodic punk. The vocals are spoken but real fast. The anger is there, just under the surface. ($3 ppd. 8 song CD, lyrics included. 109 Forest Park Drive, Shelby, NC 28150.) (Erin)

THE SETBACKS play very basic pop-punk songs. It's three-chord type stuff that isn't all that catchy. The style is something like a mix between STIFF LITTLE FINGERS and your more normal modern pop punk. The songs are a bit dry but the last of the three shows some promise. (3 song CD, no lyrics, PO Box 2679, Bath, BA3 3XS, UK, thesetbacks@hotmail.com) (Pete)

The fact that **SHOT BAKER** is not a SHOTMAKER joke band is very disappointing and I'm not sure if I can get over it. Instead, they play melodic hardcore. There is a hint of NAKED RAYGUN going on here. The songs

are up-tempo, the music is very basic the vocalist is trying a bit too hard to sing. (5 song CD, with lyrics, Sniper Juice, 4853 N. Kilbourn, Chicago, IL 60630, www.shotbaker.com) (Pete)

SICLID plays a strange mix of music. It's a hardcore, punk, rockabilly and metal mix. I guess that overall it has a MISFITS feel. There are a bunch of styles of music here, though. Some songs go for cheesy 80s rock/metal while some go for hardcore punk. The songs are long and while they do many styles, none are done very well. (10 song CD, with lyrics, $3 ppd, 804 Ellis St., Apt. B, Augusta, GA 30901. www.labidochromis.com) (Pete)

THIS TIME TOMORROW plays DISCOUNT like pop-punk but with male vocals. On the subject of vocals, they are really high and whiny. It is not fair to say they totally sound like DISCOUNT because they throw in some random stuff that has a hardcore or metal feel and doesn't work all that well. They also kind of sound like BLINK 182. For the most part, they play up-tempo pop songs that have some catchy breakdowns and some hooks. The sound is good and it is played pretty well. (4 song CD, w/ lyrics, w/o homes, Bleedinghands518@aol.com) (Pete)

UP! SCUMBAG! Sound like they listen to well-produced punk (ANTI-FLAG style) and were inspired. When they went to do it themselves, however, it's not as smooth, or clean and is therefore so much better! The songs are catchy, crafted and tight, and the vocals sound like early Ben Weasel when he was still unpracticed. Good work, and remember, don't practice too hard. ($6 ppd. 20 songs. 2 repeats, lyrics included. 7634 Madden Lane, Fishers, IN 46038.) (Erin)

At their best, **VOLCANO VULTURE** plays 70s rock 'n roll music with a punk edge. The better songs sound like an attempt to do something like T-REX or THE STOOGES. The songs are crunchy and up-tempo with supper fuzzy guitars. The problem is that many of the songs are slow and boring. There are some 80s style rock ballads and some 70s style southern pop songs. There just isn't enough of the good stuff. (10 song CD, no lyrics, Bad Bunny, 52 Strickland Lane, Ardmore, TN 38449, volcanovulture@yahoo.com) (Pete)

THE WARDS have a CDR that compiles an LP, a 7", some tape comp stuff and some unreleased songs. I'm not sure that I can put my hand on this one. The recordings aren't great but it works well for the band, think of the sound that CRIMPSHRINE had on their first couple of records. The guitar has a tinny sound and the vocals are pretty high in the mix. The music is minimalist hardcore. It is not always fast but it's not slow and heavy either. It sounds like you would find it on some obscure early 80s compilation. There are a couple songs where I swear they just got a hold of a KRAFTWERK record. I can't say that it's good but it is fun. (61 song CD, no lyrics, $5 ppd, Rapid Fire, 3497 Theo. Roos. Hwy., Bolton, VT 05676, www.diyrevolution.com) (Pete)

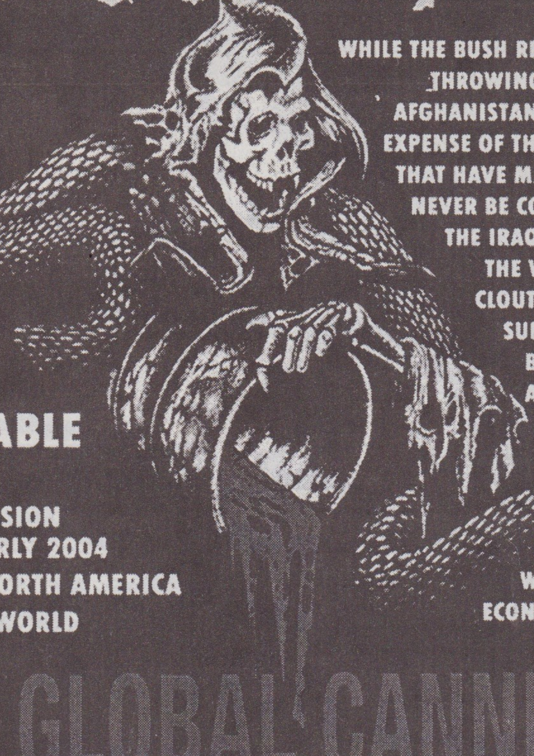
WE THE PEOPLE play typical hardcore, street punk. The song structure and musicianship is pretty basic. The vocalist has an extra harsh voice that doesn't change pitch when it should. In terms of style it's in-between POISON IDEA and the SWINGIN' UTTERS. I'm still a sucker for the guitar call and response in opposite speakers, though. (7 song CD, with lyrics, 923 Westcott St., Syracuse, NY 13210, wethepeople315@earthlink.net) (Pete)

X'S FOR EYES do hardcore music better than they do pop. Most of which has to do with the fact that the vocalist does not have a pleasant singing voice. That being said, the CD is a mix between the two styles (they even mix it up in the songs). The first song opens up with a promising SHOTMAKER style riff but that is the best that it gets. The guitars are pretty fuzzy and the riffs are edgy even in the pop parts. The mid-tempo songs have enough hooks just to keep them interesting but the DINOSAUR JR style guitar wanking doesn't work. (6 song CD, with lyrics, jonnytexas@hotmail.com) (Pete)

NOW...MORE THAN EVER...WE ARE...

Behind Enemy Lines

SEND WELL CONCEALED CASH (AT YOUR OWN RISK)
OR MONEY ORDER TO: ANTAGONY MEDIA
P.O. BOX 10790
PITTSBURGH, PA. 15203
USA



WHILE THE BUSH REGIME ENJOY FREE REIGN TO KILL AND MAIM THE IRAQI PEOPLE, THROWING THE COUNTRY INTO UTTER RUIN MUCH LIKE WHAT THEY DID IN AFGHANISTAN. THEIR POLITICAL ALLIES LOOT THE NATURAL RESOURCES AT THE EXPENSE OF THE AMERICAN TAXPAYERS, BENEFITING FROM NO-BID CONTRACTS THAT HAVE MADE THEM BILLIONS OF DOLLARS. BUT THE DOLLAR AMOUNT CAN NEVER BE COMPARED TO THE AMOUNT OF SUFFERING THEY'VE INFLICTED ON THE IRAQI PEOPLE. AMERICAN TROOPS ARE BEING TARGETED BECAUSE OF THE WAR-MONGERING OF A MAN WHO USED HIS FAMILY'S POLITICAL CLOUT TO HIDE FROM SERVICE HIMSELF. ALL OF THIS HE'S DONE WHILE SUPPRESSING THE RIGHTS OF THE AMERICAN PEOPLE HE CLAIMS TO BE PROTECTING, PUTTING THIS COUNTRY AT GREATER RISK OF AN ATTACK. THE WORLD NOW SEES AMERICA AS THE BIGGEST THREAT TO GLOBAL STABILITY. NOT TO MENTION THE WEALTH GAP THAT'S INCREASED DUE TO TAX CUTS ENGINEERED TO BENEFIT THE EXTREMELY WEALTHY MINORITY, AND IT'S THESE SAME OBSCENELY RICH POLITICAL ALLIES THAT ARE GOING TO BUY BUSH ANOTHER FOUR YEARS. BUT CAN WE AFFORD ANOTHER FOUR YEARS OF GLOBAL CANNIBALISM AND ECONOMIC POLICIES INTENDED ON MAKING THE RICH RICHER AT OUR EXPENSE? WHAT IS IT GOING TO TAKE BEFORE WE DECIDE THAT

WE'VE HAD ENOUGH?!

CD AVAILABLE NOW

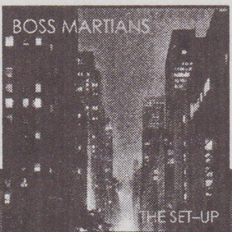
VINYL VERSION
OUT IN EARLY 2004
$9 PPD- NORTH AMERICA
$12 PPD- WORLD

THE GLOBAL CANNIBAL

www.wearebehindenemylines.com
www.antagonymedia.com

BOSS MARTIANS

"The Set-Up" CD



"Hey! Boss Martians are back with another power-pop mastepiece."
–Punk Planet

new album ★ produced by Johnny Sangster ★ mixed by Jack Endino

MuSick Recordings
P.O. Box 1757, Burbank CA 91507 www.musickrecords.com
CD (All Postage-Paid): $14.00 (U.S.), $15.00 (Canada), $17.00 (World)

FUCKED UP
'DANCE OF DEATH' EP

SMALLTOWN
'YEARS, MONTHS' EP

HAMMER
'RAW TRACKS' 7inch

LEATHERFACE
'DISC. PART 2' LP

THE STAKEOUT
'ON THE RUN' LP CD

STILL NEW CAREER SUICIDE 7"
HOLIERTHANTHOU ONESIDED 12"/CD
CRUDE LP D.S.B. 7"

DERANGED PO BOX 543 STN.P / TORONTO,ON / M5S 2T1 CANADA
www.derangedrecords.com 7"=$5/6ppd LP=$12/15 CD=$11/13 CASH

everything in The World by The ♡ Sissies

a discography of This Bloomington pop punk Band, they had Two full lengths and a Bunch of other stuff Laying around, This is everything. Ali (now of what the kids want) and hannah (of operation: cliff clavin/ghost mice) sing. chris (op:cc/ghost mice) plays drums on one record. JRD (w.t.k.w) plays on the other. all for 5.00

plan-it-x records is a little Diy LaBel commited To keeping punk rock good and cheap. we put out music By Bands we Love, Love as people. Their music Breaks my heart with its Beauty. I hope it can do The same for you. it means everything to me. its also important To me, To keep it cheap. We are Not a copy of the capitolists we hate, Sorry I'm RamBling, this is an AD.

Stuff For Sale: All 5.00

ABe Froman-"S/T" full length CD.
ABe Froman/soophie NUN Squad split CD.
AGAINSt Me "crime" acoustic CD-ep 6 songs
Bananas "1st 10 years" 34 song CD comp
Bananas "Slippery SubJect" CD.
Bananas "Nautical Rock N' Roll" CD.
Blank Fight "house Band FEUD" CD.
MadeLine "kissing + Dancing" CD.
One Reason "all Rivers Run south...." CD.
This Bike is a pipe BomB "Dance party" CD
This Bike is a pipe BomB "Front Seat Solidarity" CD
CaRRie Nations: "Be Still" – CD.

coming Really soon: soophie NUN Squad full Length on CD. and GHost Mice full length on CD. plan-it-x Turns 10 this summer!

Plan-it-X records

P.O. BOX 3521 Bloomington. IN. 47402
Make money orders payaBle To christopher Johnston. NOT plan-it-x. NO checks. all prices are postage PAID. www.plan-it-x.com
chris @ pLan-it-X.coM

Scent of Human History / Memory as Perfection

split 12"

*scent creates a dramatic rollercoaster of moody and brooding instrumental dirges mixed with frenzied and spastic hardcore

*memory mixes noodley guitars, pounding bass, and shouted vocals for laid back but driven hardcore

$8 ppd / 1st 100 on clear vinyl from waking records and mccarthyism

waking records

1803 riverside dr- 5m
ny, ny 10034
also available:
"times are hard for dreamers" benefit comp
wakingrecords.com

McCarthyism.

7209 25th Ave
Hyattsville, Md 20783-2752
www.mccarthyism.org

also available:
clancy six / exosus 7"
& roma delenda est / flowers in the attic

ZINES

Reviews by: (AC) Arwen Curry, (AR) Aragorn, (JB) Julia Booz Ullrey, (MD) Mikel Delgado, (BD) Ben Ditch, (SD) Sara Double-Ears, (MF) Maree Faygo, (JH) Jeff Heermann, (HH) Harald Hartmann, (CJ) Chloe Jensen, (JM) Jeff Mason, (MN) Mimi Nguyen, (CR) Casey Ress, (MT) Mike Thorn, (GZ) Gordon Zola.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us.

ARTCORE #20 / $1
8.5 x 11 - printed - 36 pgs
Artcore has managed to become my new favorite music magazine. This rag is jam-packed with cool articles, a killer layout, and some wicked interviews. What kind of interviews, you say? Only the sickest, never-before-seen Black Flag interview, dating back to 1983. They also throw in an equally rad interview with Brian Walsby, the artist that became a "household name" after drawing the original cover of *Walk Together, Rock Together* by 7 Seconds. Dude, buy this zine today. (MF)
1 Aberdulais Rd / Gabalfa / Cardiff / CF14 2PH / UK

BORN DEAD #4 / $2
8.5 x 5.5 - copied - 34 pgs
It's been eight years since the last issue of *Born Dead* came out, which may explain the abundance of pictures of poop in this issue. That shit (ha ha, get it?) may have been cool back in '95, but it just makes the zine seem juvenile now. But all fecal references aside, *Born Dead* isn't half bad. Pissed-off political rants mix with band interviews (Wasteoid, Fuck the Facts, and the Runnamucks) and personal stories. The writing is good, although occasionally scattered, and the layout is clean and simple. In fact, it may even be a little too simple—the next issue could benefit from some visual variety—as long as it doesn't involve more pictures of shit. (CJ)
PO Box 26014 / 116 Sherbrook St / Winnipeg, MB R3C 4K9 / Canada

BREAK THE CHAINS #17 / $2, free to prisoners in CA, ID, NV, OR, WA and all female US prisoners
8.5 x 11 - copied - 20 pgs
There is a "Women's Corner" here which is 20% of the zine. This section features an article by an American Indian (or, as she is known by her jailers, "Other") prisoner, and a rant by a prisoner about quitting a fucked up job. Also covered are the *Break the Chains* conference, two members of the LA Eight (Palestinians and a Kenyan living in the US accused in 1989 of supporting communism) who are now facing deportation under the Patriot Act, and an overview of prisons and society by Matthew Lamont. Most of the other articles are of interest to prison activists or are just the typical, overly generalized kind. (JM)
PO Box 12122 / Eugene, OR 97440
www.breakthechains.net

BROKEN PENCIL #23 / $4.95
8.5 x 11 - printed - 100 pgs
I guess this was the technology issue—is it any surprise that the "subversive technology timeline" is rather sparse? It's interesting that the full spectrum of high tech to low tech is covered here—e-zines, internet dating as an art form, Xerography, Pixelvision, music pirating, etc. There's some great art, and tons and tons of music, book, and zine reviews. (MD)
PO Box 203 / Stn P / Toronto, ONT / M5S 2S7 Canada
www.brokenpencil.com

COMPLETE CONTROL #11 / $2
7 x 8.5 - copied - 32 pgs
I always get a kick out of hearing touring bands' impressions of Telegraph Avenue. You spent two whole days there? Oh my fuck! I can hardly stand it. This is a tour zine by a roadie for Operation: Cliff Clavin. You know the routine: we stayed in this town and did this, these people were nice, these cancelled shows were lame. I enjoyed this zine, though—it is full of good stories and not afraid to be personal, like divulging crushes and using real names and tellin' it like it is. (JB)
Greg / PO Box 5021 / Richmond, VA 23220

CONTRAVENÇÃO #7 / $4
8.5 x 11 - printed - 32 pgs - Portuguese
I reviewed the first or second issue, and here they are a year or so later, still trucking along. They've definitely grown into it a bit since then, though they're still following the *MRR / Heartattack* models pretty closely, especially in the layout. Along with record and zine reviews, this issue has interviews with Fear of God, the Eternals, Flicts, and an article by Rodrigo Ponce about punk and the marketplace. Personally, I would like to see a little more skin showing from these guys; maybe, now and then, a glimpse of their hometown. (AC)
Caixa Postal 2255 / São Paulo, SP / 01060-970 / Brazil
contravencao@contravencaozine.com.br

COOL BEANS #15 / $6
7 x 9 - printed - 68 pgs
This was a fucking great accompaniment to the JT Leroy books I just finished reading. Matt learns to drive a truck, and jour-

nals his months on the road as a "working man." His writing is humorous and touching, and this is miles above most tour or travel diaries out there. There are also interviews with Jad Fair and Daniel Johnston (among others), more truckin' lore, and a bonus CD with 21 tracks, including Foibles, Rhythm Pigs, and Slow Poisoners. (MD)
3181 Mission St #113 / San Francisco, CA 94110
www.coolbeans.com

CRYPTIC SLAUGHTER #22 / $1
5.5 x 4.5 - copied - 28 pgs
Quite possibly this is the best evolved zine I've seen in the past five years or so. The first time I reviewed it was OK, but as the issues have continued to come out, the quality has continued to improve. This issue details his experiences as an American living in Florence and Paris, and the challenges of trying to break the stereotypes and attitudes of the ugly American. A good read for armchair travelers. (CR)
Cryptic Slaughter c/o Microcosom Distro / PO Box 14332 / Portland, OR 97293

DISMAL FUTURE #2 & #3 / stamps
8.5 x 11 - copied - 4 pgs
Great new zine with a heavy studs and spikes, raw punk feel to it—lotsa white on black graphics, total cut and paste layout (yeah!), and few skulls here and there. Issue #2 features interviews with Article Nine and Blown To Bits, plus a brief, albeit informed review section. Number three has interviews with Schandmaul Records from Germany, Neil Edgar of *Weiner Society/Obscene Emission*, and Absolution from Mexico. Top notch—let's hope more are on the way. (MT)
605 W University Ave Apt #1 / Champaign, IL 61820

EARTH FIRST ACTION UPDATE #91 / $2 world
5.5 x 8.5 - copied - 20 pgs
There is an attempt to emphasize local efforts in this newsletter of direct action, but there is a pretty heavy emphasis on international action. If you want up-to-date information about UK environmental direct action, this is the publication for you. (AR)
12 London Road / Brighton BN1 4JA / United Kingdom

FACIAL DISOBEDIENCE #1 / 50p or $1.50
5.5 x 8.5 - copied - 24 pgs
Facial Disobedience is a personal type of zine, with a tip of the hat to the C-Bus. Phil takes the time to examine the minutiae of everyday living, appreciating the subtler moments of brilliance that sometimes happen when one least expects it. Many of the items written about deal with things local to his part of the UK, but the themes are familiar to punks worldwide. Phil brings you along to house shows, protests; he even makes you miss the train and barely get to work the next day. If he lived here, I bet you'd find him on a porch in Oakland / Gainesville / Chattanooga, drinking with the kids, improvising songs on an acoustic guitar. A quick read, but worth the effort. (JP)
Phil Chokeword c/o Suspect Device / PO Box 295 / Southampton S017 1LW / UK

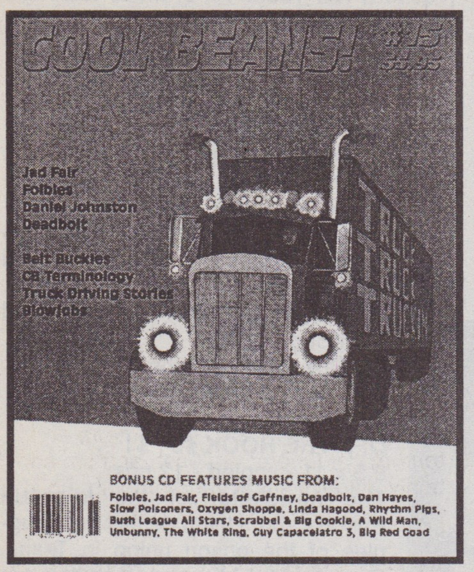
A FIERCE WAR IN MINIATURE #1 / $1
8.5 x 5.5 - copied - 52 pgs
After September 11th hoopla, I really wanted to collect newspaper clippings to permanently capture the mass of fleeting images that I knew would be gone in the blink of an eye. Chris has done an amazing job of capturing the images and words of "post"-war Iraq that the media has been churning out. Rearranged and compiled, this zine expresses quietly and powerfully the reality of the continuing brutalities in Iraq. Everyone should keep this and hold onto it. (CR)
818 SW 3rd Ave. / PMB 354 / Portland, OR 97204

FROM BROOKLYN TO BALATA $3
5.5 x 8.5 - copied - 80 pgs
Most of this one-shot publication is devoted to reports by American activists who visited Palestine to work with the International Solidarity Movement in the summer of 2003. Some of this material was (re)printed in *MRR* a few months back. The reports are mostly emails written a day or two after the events they describe and are very detailed. My only critique of this section is that some editing could have made this more accessible. It is very dense and a more polished version could have told the same story as or more effectively. Great inclusions are the sections on why the activists went to Palestine and their criticisms of the ISM. The writers are careful not to create a travelogue but instead a tool to (hopefully) help the Palestinians. If this sounds good to you, I recommend it, and if you don't know what is going on in Palestine and which side American tax dollars pay for, I recommend it even more. (JM)
Sean Sullivan / 128 Linden Blvd #1 / Brooklyn, NY 11226

GENETIC DISORDER #17 / #3
6 x 9 - printed - 82 pgs
Another quality issue from Mr. Larry *Genetic*—this time around we gots an alcohol-fueled synopsis of the Chicago Blackout fest, spot #58 on the San Diego loser's guide (the sporting goods store Lyle and Eric Menendez bought the guns they killed their folx with), a party collage from his recent spoken zine tour, a Coachwhips interview, a map of all the shootings committed by the San Diego Police Department, and tons more. One of the best, and I'm certainly glad it's still up and running. (MT)
PO Box 15237 / San Diego, CA 92175

IMPACT PRESS #48 / $2
8.5 x 11 - printed - 64 pgs
This lefty / liberal political news magazine has the feel of a college newspaper with a little more substance. Most of the issues covered seem to fall into categories that a lot of activism is centered around; globalization, police brutality, political party reform, environmentalism, animal testing, and popular culture critique. The most "radical" thing in here was a support piece for the ALF. I get the sense that some people who are into punk /hardcore wanted to do a serious political magazine, since the rest of the

magazine is scattered with record reviews and ads. Most of the topics discussed here are pretty safe, more of the same, and don't really add that much to the conversation. (JP)
PMB 361 / 10151 University Blvd / Orlando, FL 32817



THE INNER SWINE Vol. 9, #4 / $2
5.5 x 8.5 - copied - 64 pgs
Aw nuts, I had to review the *last* issue of this one, and even worse, my (negative) review is quoted in here. Pretty much everything I said last time still applies—lengthy, overdone rants and raves, with the occasional funny bit (I actually really laughed at the "bathroom habits of freaks" piece, as I am one of those germ-phobes that won't touch the flush with my bare hand), and the drawn out, sub-par fiction at the end. (MD)
PO Box 3024 / Hoboken, NJ 07030
mreditor@innerswine.com

INSURGENTE #5 / $2
5.5 x 8.5 - copied - 36 pgs
In the note that came with this zine, Alejandro provided a sort of disclaimer, saying that *Insurgente* is "not your typical punk rock zine." He was right. This is a collection of writings centered around the author's Chicano (or Xicano) identity and how it affects his involvement in activism, his various jobs in the educational system, and his life in general. The writing is great—well-thought-out, eloquent, and obviously heartfelt. Being a white girl from liberal San Francisco, I felt like I wasn't really the intended audience for this zine, but it was still fucking inspiring to read the thoughts of someone so outspokenly devoted to staying politically active and radical, even after society's age limit on those kind of ideals has long passed. So, sure, there's no interviews with stupid oi bands in this zine, and no record reviews either, but that doesn't mean it's not punk. Alejandro's dedication and enthusiasm are admirable, and far more punk than the meaningless slogans and apathy that many punk activists have lately resorted to. (CJ)
PO Box 37105 / San Antonio, TX 78237
insurgente@excite.com

LIVE AND LOUD #2 / $2
8 x 11 - copied - 16 pgs - Spanish
This zine is made up of interviews with the bands Die Totenhosen, Toy Dolls, Guitar Gangsters, John Cooper Clarke, and Satellite Kingston. There are also a couple of pages of record and zine reviews. This zine will interest anyone who is into the South American scene. (HH)
Casilla de Correo / 4578 / Codigo Postal 1000 / Buenos Aires / Argentina
liveandloud2003@yahoo.com

MARCHING TO A DIFFERENT BEAT #1 / $2
4.5 x 5.5 - copied - 34 pgs
Dude seriously. An all-drummer interview zine. This zine focuses on just one thing. You don't have to play drums to like it, but it does have a segment giving tips on how to play louder that do not depend on equipment or nice facilities. I think there should be more specialty zines like this; it doesn't try to say too much in one little space or cover broad ideas. The interviews are with Todd Hoffman of Virginia Black Lung and Rambo, Michael Harpring of the K-10 Prospect and Thomas Patterson of Rain on the Parade and The Ultimate Warriors. (JB)
Dave / 781 Brookside Rd F / Allentown, PA 18106

MEDIA WHORE #2 / $1
5.5 x 8.5 - copied - 26 pgs
Well. I'm a girl. That's cool. I kinda sighed when I opened this zine and the first thing I read was a call to subscribe to *Bitch* because they are about to go under. Effffff...*Bitch* is a magazine that poses ads for stuff as articles. Sure, they are ads for girl-oriented stuff and usually someone's DIY basement vagina-shaped soap business but still *ads* and this *Media Whore* thing is heavily under the influence of that whole "shout-out" publication dribble. *Bitch* should call itself a catalogue for feminist businesses. I'm glad it exists I guess. Whatever. *Media Whore* is a good idea. There is a rant about how abortion never happens on TV and girls are always saved by a miscarriage every time. But I remember the first time I even slightly knew what women go through to have abortions was when Tammy got hers on the *Real World* and that was like 15 years ago. Then there is a damn shout-out to the Suicide Girls website that barely graces the whole feminist issue with it. The rest of it is shout-outs. Meh. (JB)
Randie Farmelant / 37 Home St / Malden, MA 02148

MOST PUNKS ARE TOTAL ASSHOLES #1 / $5
5.5 x 8.5 - copied - 52 pgs
Surprisingly good "pro-working class punk anarchist" zine. I say surprisingly, because the first thing I turned to was the centerfold poster, which has a misspelling. I thought I'd be in for a long ride. But no, this has the humor and confrontation of *Class War*'s heyday, but I think is actually better written. The user's guide to British political groups—they are all ranked for their publications, front organizations, political muscle, fisticuffs and typical slogans—is worth the price alone. In addition to that, there are good interviews and rants on being working class. (GZ)
MPATA c/o Pheonix Press / PO Box 35913 London / N17 9YP / UK
Mpata2002@hotmail.com

MOVE YOUR ASS #4 / $3
11 x 8 - printed - 28 pgs - Czech
This is a quarterly zine that focuses on punk, hardcore, ska, oi, crust, and other related genres. This issue features interviews with Bad Manners, Zemezluc, Street Machine, Sika, Od Raje, and Balaclava. There are plenty of cool ads, some contact addresses,

a couple of columns, and a really great gig listing. (HH)
Jan Kovar / PO Box 18 / 46331 Chrastava / Czech Republic
moveyourass@seznam.cz

MY NAME IS LUBRANO #1
8.5 x 7 - printed - 75 pgs
OK, it's time that I admitted that I totally love Wells's column. This here is an archive of the first fifteen "Oh man, what the fuck!?!??!" columns he did for *MRR*, covering topics like rad DIY labels from around the world, his battle with panic disorder and agoraphobia, and Manowar. I can't really pinpoint why I read this column every month—there's something about the way he writes that's so personal and candid, it's almost like having a conversation instead of reading some impersonal story. Plus, the fact that he's able to write so openly about his mental illness is totally rad. It's gotta take a lot of courage to admit to thousands of punks around the world that you can't drive more than 25 minutes away from your parents' house. So yeah, this totally rules. And besides, he says "Fuckin' A" almost as much as I do. Shithouse, bro. (CJ)
PO Box 772 / East Setauket, NY 11733

NERO FIDDLED WHILE ROME BURNED #5 / 3 stamps or trade
8.5 x 11 - copied - 14 pgs
If you haven't seen enough Ahhhhnold, you'll get your fix here. Along with the rants, almost every page has a pic of the new Governor, sometimes with the caption "I admired Hitler." I don't think Jacob David voted for him. In his writing, I can't really tell when the author is joking and I admit I kinda gave up trying. For example, is his statement that "Crimethinc" has become "trendy" and a call for a new wave of protest styles a joke on the 1000 or so people in this country who would understand it, or something he really believes? I have an opinion either way, but I don't know which to use in my review. It's rant-a-riffic but a little hard to follow. (GZ)
Jacob David / PO Box 3050 / Eureka, CA 95502

NEUS SUBJEX #57 / Free
8.5 x 14 - copied - 2 pgs
Dude, I'm too old to read type this small. It makes *MRR* look like a tabloid! Before I got a headache I found that this zine has lot of news about the Cincinnati punk scene, lots of local band news, news and rant about Mia Zapata's killer, and CD reviews. (GZ)
PO Box 18051 / Fairfield, OH 45018
Neussubjek@aol.com

NEWS FROM NOWHERE #4 / 1 stamp
11 x 17 - printed - 8 pgs
This issue brings *News From Nowhere* back into the trajectory of modern anarchists and away from the mutant form that its first three issues seemed dedicated to creating. Reprints from Malatesta, Wolfi (Willful Disobedience), Chris K, and Hakim Bey provide a body on which the rest of the content can be built. This includes an interesting post-situ take on culture by RAAN-ite The Female Species, an idealist anarchist plea to end the war, a poem, an anarcha-feminist manifesto, and a rant about production. This issue is a good read that places content over form. (AR)
PO Box 10384 / Eugene, OR 97440

NIGHT JAUNTS #1 / 2 stamps or free to prisoners
5.5 x 8.5 - copied - 24 pgs
A collection of stories that all deal with walking around the streets of towns and cities at night. A different world exists after the sun goes down. The dark, less inhabited streets draw people out for a myriad of reasons: criminal activities, drunken adventures, and the familiar, self-reflective walks. The different contributors cover those issues and others as they explore their respective locales. Don't forget about the cops! What would a night of wandering around be without running into / away from the boys in blue? The editor gives you some directions to take a tour of some of the better spots in his town. Sometimes it takes the cover of night to find the hidden spots in the places where we may have lived for quite a few years. All of these tales are entertaining and keep your attention. (JP)
PO Box 5841 / Eugene, OR 97405

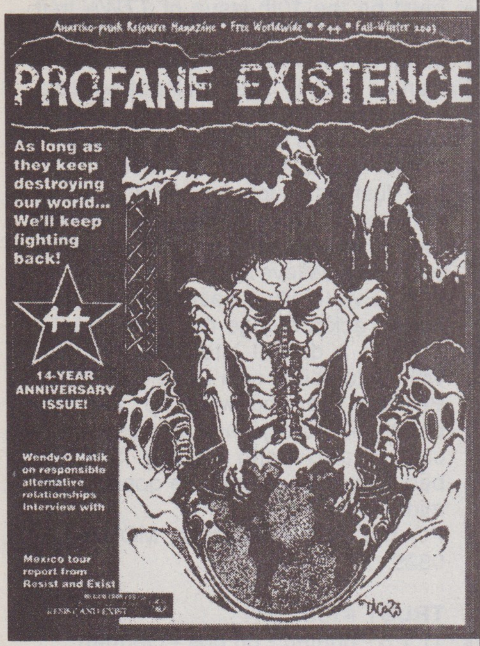
NO. 13 BOSTON #8 / $1
11 x 8 - printed - 16 pgs
This is a small, but pretty cool zine. There are a couple of columns, interviews with the Chaotix and SS Decontrol. There are also zine and record reviews and some ads. Overall, it's just a fun punk rock read from Boston. (HH)
PO Box 1299 / Boston, MA 02130
www.fnsboston.net

OFF THE HOOK #5 / $1
8.5 x 11 - copied - 12 pgs
The newsletter of the Missouri Prison Labor Union details the struggles of the prison union in Texas, Oregon, and Missouri. Included are stories by prisoners on the treatment and backlash they have received since trying to organize a union. (CR)
South Chicago ABC Zine Distro / POB 721 / Homewood, IL 60430

ONE WORLD FREEDOM JOURNAL #1 /.$?
7 x 8.5 - copied - 52 pgs
This zine considers itself a paper Freedom School, taking that name from the Freedom Schools of the 60s set up in the South by SNCC to fight systematic racism and the educational system that supports it. Indeed, one of the most fascinating things inside is the reprint of a 1964 curriculum which shows how interesting and thorough a program that was. The account of a writer returning to their home of Sierra Leone and looking at what drugs and "revolution" have done to the children is exceptional. The whole concept of Freedom Schools is interesting to me, and though this zine gets a little bogged down into *Race Traitor* politics—writing about racial conflict as only Black/white—there is a some good stuff here too. This zine is about "sharing stories" and it does that. (GZ)
Firestarter Press / PO Box 50217 / Baltimore, MD 21211
Firestarterpress@ziplip.con

PEE #28 / $3 Australian
5.75 x 8.25 - printed - 80 pgs
This sucks. I used to write to a woman who only got into bands after they were

signed to majors, when, of course, their releases were crap. These days there's plenty of minor league labels who put out shit, and this zine covers way too much of such material. Interviews are devoted to contract demands, shopping one's demo, inadvertently signing with Sony, etc. (That last one almost happened to me, so I understand.) The cover, drawn by the editor, is a pouty woman with giant cartoon tits. Frat boys are stoked! Also featured are ads, reviews, stickers, and a shitty sampler CD with the same bands you find in the mainstream music press. (JM)
PO Box 238 / Marden / South Australia / 5070 / Australia



POOR AND FORGOTTEN #18 / $1 or stamps
5.5 x 8.5 - copied - 20 pgs
This zine is produced by a prisoner trying to keep in touch with the outside world by any means he can. Includes mail interviews with bands Cthuwulf and Divorce. Also includes radio show reviews, a couple short stories, a word search and a political art centerfold. It looks like a pretty standard punk zine. I would have never guessed that the author was incarcerated, except for the brief mention of it in the beginning. This opened my eyes to the fact that one can produce a zine while being locked up. (JP)
PO Box 59 / Linwood, MA 01525-0059

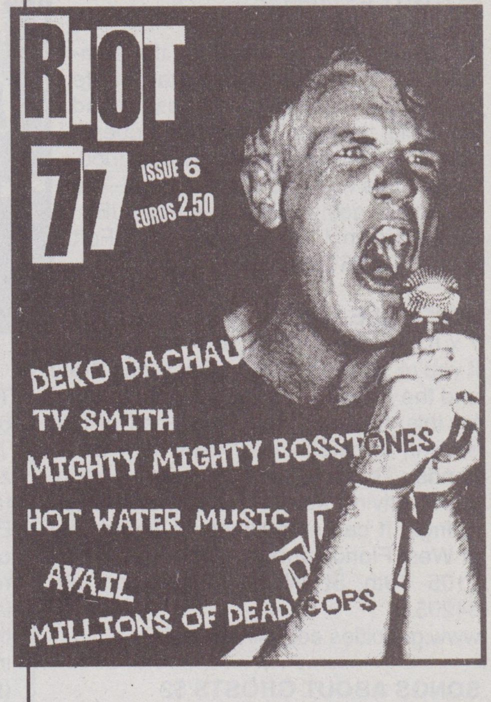
PROFANE EXISTENCE #43 / 4 $.37 stamps or $2 US, Canada, Mexico; $3 world; free to prisoners
11 x 16 - printed - 16 pgs
Fuckin' a, dude. *Profane* is free when you can find it laying around shows, shops, or what have you, and I read every issue I can find. As ever, this installment features columns, music and zine reviews, and advertisements. I like crusty punk shit so I enjoy their music coverage, and some of the writers are very experienced and knowledgeable. There are no band interviews, but their dedication to anarchy is demonstrated by the interview with the *Evasion* kid, a long piece (by the eloquent and loquacious Crimethinc guy) on the strategy and tactics of Black Bloc direct actions, and a detailed examination of the shittiest of media giants, Clear Channel Communications. (JM)
PO Box 8722 / Minneapolis, MN 55408
www.profaneexistence.com

PROFANE EXISTENCE #44 / 4 $.37 stamps or $2 US, Canada, Mexico; $3 world; free to prisoners
11 x 17 - printed - 12 pgs
The very last issue of *Profane Existence* as we know it! If you haven't heard, starting with #45 this 15-year-old anarcho-punk zine will be changing to a larger, book-style format, and raising the cover price all the way up to $5. So what do you get in the last free issue of *PE*? The usual columns and record reviews, plus interviews with Wendy-O Matik and Minneapolis collective Arise!, and a Mexico tour diary from Resist and Exist. The interviews are especially good this time, but as usual, the whole zine is pretty great. Pick this one up for sure. (CJ)
PO Box 8722 / Minneapolis, MN 55408
www.profaneexistence.com

RRRRL GIRLZ Vol. 3, #3 / $3 or trade, free to prisoners
7 x 8.5 - copied - 40 pgs
For the time being, I feel extremely motivated to go move to a farm. This is all attitude and no apologies. I imagine the ladies who write it digging through the dirt even as the rains flood the herb boxes of Oregon. This issue is the Boyz of Summer issue, because apparently the girlz who run this zine don't usually let them contribute. So it probably has less of the regular material in order to include article cameos on José Bové, who dismantled a McDonald's to protest shitty food in his farm town in France; Wendell Berry, a writer on subsistence living, and others. Then there is the article on composting and garden planning, plus some good-lookin' recipes. (JB)
PO Box 3466 / Eugene, OR 97403

RRRL GIRLZ Vol. 3, #4 / $3 or trade, free to prisoners
7 x 8.5 - copied - 32 pgs
Though they're heading into their fourth year of publishing, this is the first time I've seen the Eugene-based *RRRL Girlz* around these parts. Compiled from the works of "mad farmers, hip gardeners, and country living gals," the zine is one part cool feminist self-sufficiency to two parts hokey back-to-the-land sensuality. I love the promise of the all-woman comp zine, but this doesn't feel even a little bit dangerous—in fact, the only thing threatening about it is its oppressive playfulness ("you don't have to live out in the booneys to be an rrrl girl, you just have to...be able to hold your own at a hoe-down"). I mean, there's nothing wrong with writing about harvesting organic vegetables, but show me also the teeth to eat them with. (AC)
PO Box 3466 / Eugene, OR 97403

RICK OF AGES #1 / $1
8.5 x 5.5 - copied - 36 pgs
The author claims this to be a *Snakepit* rip-off zine. While I haven't seen *Snakepit* enough times to judge how closely it is imitated by *Rick of Ages*, I can say that *Snakepit* isn't up against much competition. The pages are full of rather crudely drawn panels that detail the "life" of the author; mostly consisting of eating out with his friends, going to shows, and working, (hmm... sounds like my "life"!) While it is oddly engrossing, I can't say that one's life would be incomplete without it. (CR)
Rick c/o Dustin / 2021 Jacocks Ln / Fort Worth, TX 76115



RIDE ON #7 / $2
5.5 x 8.5 - copied - 32 pgs
Punk rock storytelling at its best. This issue is set in Latin America and Abington, PA and Richmond, VA. Writer Jim's voice is intimate and familiar, able to recollect drunken nights with new friends while also not pretentious in

delivering some Latin American/Radical Movements history lessons. You can go read Eduardo Galeano after you get a taste from this. That is exactly how I want to be introduced to something, like a friend handing you a mix tape with the spray paint still wet. Jim talks about getting involved in politics in every place he stays. It's a damn good read. (JB)
Jim / 2112 Rose Ave / Richmond, VA 23222

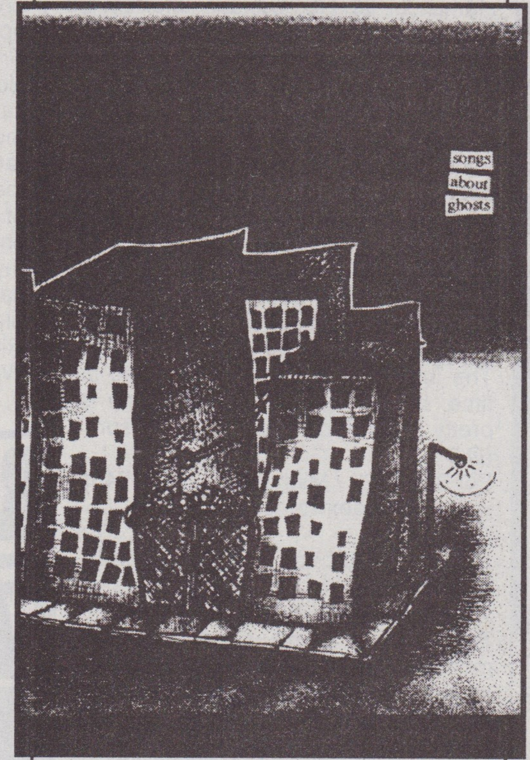
RIOT 77 #6 / $5
9 x 12 - printed - 52 pgs
This looks great, and has lengthy, detailed interviews with Deko Dachau, TV Smith, Avail, Hot Water Music, and MDC. There are also loads of record reviews and local scene information. I really wanted to love this, but after about ten minutes my eyes were going all screwy from trying to read the tiny tiny white print laid over gray-scale photos. A headache ensued, and the zine had to be laid to rest. Next time: edit more (so you don't have to squeeze so many words in)! Bigger type! Or at least supply readers with a magnifying glass! Jeez, I feel like a grandma... (MD)
31 St Patricks Pk / Clondalkin / Dublin 22 / Ireland
riot77magazine@hotmail.com

ROTGUT #3 / free
5.5 x 8.5 - copied - 14 pgs
A fantasy zine that imagines the zombie-ruled post apocalypse way of life for the "fuk'n punx." Kinda absurd and alcoholic, the way it should be I guess. I don't mind it, and free is always good. Except this fool has a live journal—ha ha. Totally going to the free box. (JB)
Eddie Brown / PO Box 137001 / Fort Worth, TX 75136-1001

SINK HOLE ZINE #11 / $1 or trade
7 x 8.5 - copied - 20 pgs
If you're stoked on the Lower Class Brats and the Unseen, you might want to send for this, because more than half of it is decent, in-person interviews with these bands. There is also an intro, a story about driving across Florida, and show listings. It can sometimes be found free at West Florida shows. (JM)
2105 19th St West / Bradenton, FL 34205
www.geocities.com/sinkholezine

SONGS ABOUT GHOSTS $2
5.5 x 8 - copied - 116 pgs
This zine is more of a series of short stories written by a woman named Jasmine. I must say I am really impressed with the content of this zine. The illustrations are a collaboration of photographs found at the bottom of the elevator in her building, with her drawing over them. As far as the stories go, they are the most amazingly interesting stories ever. Everyone should read a copy of this zine. (MF)
JDW / SAG / PMB #5 / 302 Bedford Ave / Brooklyn / NY / 11211
songsaboutghosts@hotmail.com

SQUARE ONE AGAIN #1 / 1 stamp
8.5 x 11 - copied - 4 pgs
This is an excited cut-n-paste publication that brings the NY scene to life. Mostly this little zine is impossible to read because it uses that classic style where strips of content are pasted in a separated form from each other. Aargh!! If you want a slice of the Brooklyn scene today this seems like a good snapshot. (AR)
93 Montrose Ave. / Brooklyn, NY 11206



TAKE ON YOUR HEROES #2 / free
8.5 x 11 - copied - 20 pgs
Take on Your Heroes is a music magazine with a lot of potential. This zine contains a decent interview with Karl Backman from the Vectors, plus several other interviews. *TOYH* also has record reviews, live reviews, and fan mail. The layout is moderately good. Like I said, this zine has a lot of potential, but nothing that has really sparked my interest. (MF)
PO Box 98395 / Atlanta, GA 30359
toyh@comcast.net

TOINEN VAIHTOEHTO #168 / $2 or trade
6 x 8 - printed - 36 pgs - Finnish
Did everybody catch that? Issue 168! With, they say, a thousand monthly subscribers. Pretty impressive. Generally *Toinen Vaihtoehto* is *MRR*-style in structure and content, covering a variety of musical styles and interspersing review sections with band interviews, opinions, and art. Unlike *MRR*, there is a focus on local bands and events, including calendars and show reviews. In this issue, the editors interview Unkind, Radiopuhelimet, and the Suspenders. (AC)
PO Box 1 / 65200 Vaasa / Finland
jantsa@yahoo.com / www.punkinfinland.net.tv

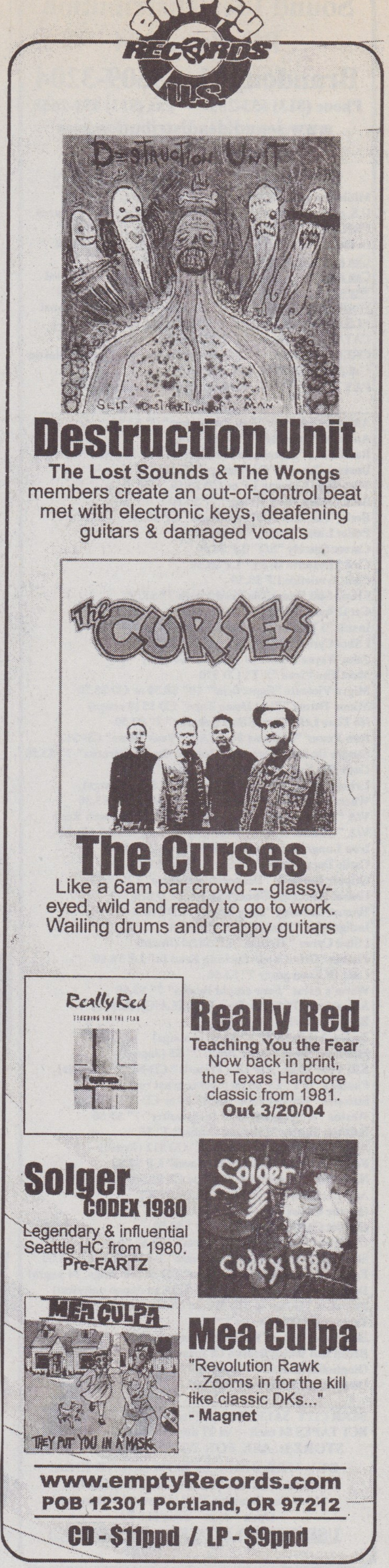
THE TROUBLE WITH NORMAL #67 / $1
5.5 x 8.5 - copied - 48 pgs
I got totally pissed off reading what must be the 10th issue of *TTWN* that I've seen. I wanted to shake the zine, imagining it was the editor's neck. I wanted to yell, "Your writing is so fucking boring! That's the fucking trouble!" Show reviews lead off, and the way he writes makes me think I would have had just as much fun staying home and zoning out on pills—that is, not much. His style brings to mind Seconal and I do believe too much could be fatal. Eventually I calmed down and had to acknowledge that, once again, there is a decent interview, this time with Columbia's own Deke Dickerson. Boone's year-end wrap up, focusing on Bush's foreign and domestic policies, is also worth reading. Still, the bad here overwhelms the good, in my mind. (JM)
PO Box 329 / Columbia, MO 65205-0329

TRUST #103 / $4
11 x 8 - printed - 68 pgs - German
The usual great read from this long time German zine. Included in this issue are interviews with These Arms Are Snakes, Muff Potter, Hillside, Boy Sets Fire, and Chung. There are also articles on vegetarianism, US aggression in Iraq, and the Japanese scene. There are also plenty of great record reviews, and the best German gig listing. (HH)
Dolf Hermannstaedter / Postfach 110762 / 28087 Bremen / Germany
www.trust-zine.de

WAR TIME NEWS #14 / $15 one year subscription, free to prisoners
8.5 x 11 - copied - 8 pgs
Featuring short news blurbs from around the world, this print vehicle of the Cascadia Media Collective summarizes stories from a wide variety of sources. I really like it. It's lighter reading than the *MRR* news but covers more ground, like the *Little Black Star* on 'roids. (JM)
Cascadia Media Collective / PO Box 703 / Eugene, OR 97440
www.cascadiamedia.org

PUNK
HC
CRUST
METAL
HORROR
PINS
SHIRTS
SWEATSHIRTS
LONGSLEEVES
PATCHES
HUNDREDS
OF SHIRTS
UPDATED
WEEKLY
WHOLESALE
TRADE
HTTP://WWW.PUNKSTUFF.COM

LP-$8 us/$15 world
CD-$10 us/$12 world
DEADFALL
"Destroyed By Your Own Device" LP/CD
classic DC HC meets modern thrash
sixweeksrecords.com
Entropia-CD
V/a Disturbing The Peace LP/CD Bay Area HC!!
Black Market Fetus-"Midwest Meltdown"CD
Rovsveit-"Thithma Karin"CD
Insult-"Emo Bashing Fastcore Pimps"CD
Runnamucks-"Of A Different Breed"LP/CD
Municipal Waste-"Waste Em All"LP/CD
Crucial Unit-"These Colors Get The Runs"LP/CD
D.F.A.-"Defy False Authority"LP/CD
Diskonto- "We Are The People Our
Parents Warned Us About" LP/CD
SIX WEEKS RECORDS
225 LINCOLN AVE. COTATI, CA 94931 U.S.A.


empty RECORDS U.S.
Destruction Unit
The Lost Sounds & The Wongs
members create an out-of-control beat
met with electronic keys, deafening
guitars & damaged vocals
The Curses
The Curses
Like a 6am bar crowd -- glassy-
eyed, wild and ready to go to work.
Wailing drums and crappy guitars
Really Red
Really Red
Teaching You the Fear
Now back in print,
the Texas Hardcore
classic from 1981.
Out 3/20/04
Solger
CODEX 1980
Legendary & influential
Seattle HC from 1980.
Pre-FARTZ
Solger
Codex 1980
MEA CULPA
THEY PUT YOU IN A MASK
Mea Culpa
"Revolution Rawk
...Zooms in for the kill
like classic DKs..."
- Magnet
www.emptyRecords.com
POB 12301 Portland, OR 97212
CD - $11ppd / LP - $9ppd

Sound Idea Distribution
PO Box 3204
Brandon, FL 33509-3204
Phone (813) 653-2550 Fax (813) 653-2658
www.soundideadistribution.com
sndidea@ix.netcom.com

ORDERING INFORMATION

Minimum order is $10 or it will be returned.
U.S. cash, check or money order made payable to Bob Suren.
PRICES INCLUDE POSTAGE FOR THE U.S. ONLY.
In the US, add $3.85 for first class postage, if you want it.
Can and Mex surface mail: add $1 per item
Can and Mex airmail: $3 for first item, $1 each additional
World surface mail: $2 for first item, $1 each additional
World airmail: $4 *each* for first 2 items, $1 each additional
PLEASE list alternatives or you may get a credit slip.
CATALOGS: Send $1 US, $2 world.
CREDIT CARDS: We grudgingly accept your yuppie plastic.
Call (813) 653-2550, 12-8 PM EST
PAY PAL – CALL or EMAIL before sending payment

Annihilation Time "Bad Reputation" 7" $3.50
Autoritar/Uncurbed 7" $3.50
Rai Ko Ris "Himalayan Frostbite" 7" $3.50 (from Nepal)
Damage Deposit "Do Damage" 7" $3
Viimeinen Kolonna LP or CD $8.50
Besk "What Went Wrong" 7" $3.50
Besk "The Heart Of Civilization" LP $8.50
Police Line "Quality Of Life" 7" $5
Career Suicide "S/T" LP $8.50
Ciril "Hysteria Drive" LP $8.50
Ciril/Armistice LP $8.50
Flame Still Burns/Die Hard Youth 7" $3.50
Get It Away "S/T" 7" $3.50
Insult "I Wanna Be A Burn Victim" CD $10
I Shot Cyrus "Discography 1997-2001" CD $12
John Wayne's Severed Head CD $6 (NY)
Meet The Virus "S/T" CD $10
Migra Violenta "Superficial" 10" $8.50 or CD $8.50
Minor Threat "First Demo Tape" CD $5 (8 songs)
No Time Left "Zero Effort Solution" 7" $3.50
Raw Power "Screams From/After Your Brain" CD $12
Sangre De Los Puercos "Asleep on the Traintracks" 7" $3.50
Until The End "Let The World Burn" 2x7" $5
Urban Blight "Discohgraphy" CD $8.50 (23 songs)
Where Fear And Weapons Meet "Control" 7" $3.50
V/A "Dying Alive... Living Dead" LP $8.50 (Czech Rep)
V/A "Counter Attack: Beer City 26 Song comp" CD $5
Iron Lung/Lana Dagales LP $8.50 or CD $8.50
Cattle Decapitation "To Serve Man" LP $8.50
Cripple Bastards "Desperately Intense" LP $8.50
Global Holocaust/Obnoxious Race CD $10
Human Garbage "Sang Espoir" CD $10
Indignation "Krossa Allt" 7" $3.50
I Shot Cyrus "Tiranus" LP $8.50 (Brazil)
Phobia "Grind Your Fucking Head In" LP $8.50
Case Of Emergency 7" $3.50
Worm's Meat "Four stupid Brains" 7" $3.50
Assassinate 7" $3.50 (from PORTLAND, dude...)
Bury The Living LP $8.50
Endrophobia "S/T" 7" $3.50 (4 songs)
Hammer "Raw Tracks 2000" 7" $5 (Japan)
Kill Your Idols "For Our Friends" CD-EP $7 (8 songs)
Phalanx "S/T" LP $8.50 (Seattle crust rock)
Stakeout "On The Run" LP $8.50 or CD $11
Weston "A Perfectly Good Dishwasher" 7" $3.50
Bathtub Shitter "Lifetime Shitlist" 7" $5
Acao Direta "Revolta/Repudio" CD $12 (Brazil)
Forca Macabra "Caveira Da Forca" LP $8.50
Nailbiter "Abused" LP $8.50 or CD $8.50
Any Last Words 7" $3 (new on HAVOC)
Caustic Christ "Can't Relate" LP $8.50
Caustic Christ/Intense Youth 7" $3.50
Uncurbed "Chords For Freedom" 10" $8.50
Severed Head Of State "Anathema" LP $8.50 or CD $8.50
Failure Face "Complete Failure" CD $6 (40 songs, 24 pages)
Dropdead/Unholy Grave 7" $5 (USA vs Japan noisefest)
Provoked "Infant In The Womb Of Warfare" LP $8.50
Terrorain "1988 Demos" 7" $3
Bread and Water "Future Memories" 7" $3
Bread and Water/Reason Of Insanity 7" $3
Otophobia/Reason Of Insanity 7" $3
Otophobia "Malignant" CD $12

BEER CITY SALE: 50 cent 7"s, $4 CDs – See the web page!
BCT TAPES $4 each – all 27 titles – Check the web page!
STORES: ASK FOR WHOLESALE RATES!
BUY MRR DIRECT FROM SOUND IDEA!
And be sure to visit the Sound Idea Store
113-H East Brandon Blvd in beautiful Brandon
Open 7 days – noon til 8 PM
USE THE PO BOX FOR ORDERING!

Chop-sakis

ghost town crowd

13songs
new CD featuring members of Riverboat Gamblers, Marked Men and Tiltwheel!!

it Rips!!!

Little Deputy Records
po box 7066
Austin Texas 78713
www.littledeputy.com

$8
ppd worldwide
yes I am crazy
same price everywhere

Super Pezhead

YOU NEED BUTTONS

1 Inch buttons for low prices

B/W	Color
50/$15	50/$17.50
100/$22	100/$27
500/$100	500/$125

Turn around time is 5 to 7 days but many times faster

Super Pezhead Buttons
P.O.Box 588
Friendswood, TX 77549
buttons@superpezhead.com

Make all checks and moneyorders out to Super Pezhead

www.SuperPezhead.com

Crashing drums, thumping bass, howling vocals, screeching guitars...

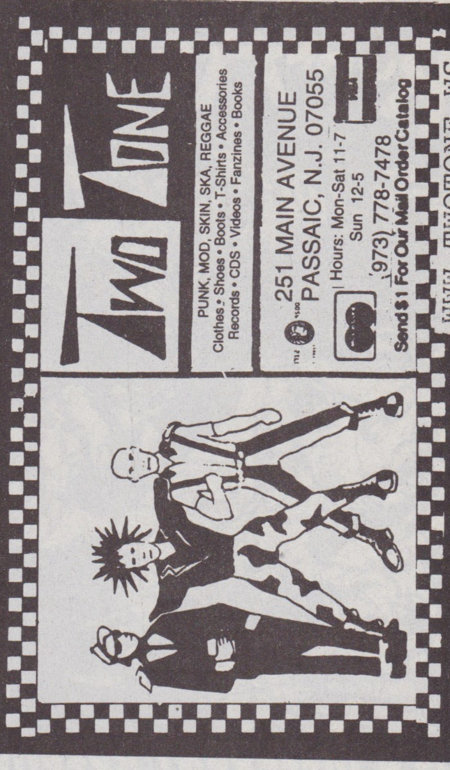
FASTER DISASTER

Exploding Head Phenomenon

Debut Full Length CD
$10.00 PostPaid to:
Screaming Pancakes Records
9594 First Ave NE, #175
Seattle, WA. 98115
or on the web at
interpunk.com
WWW.FASTERDISASTER.COM

RODENT POPSICLE RECORDS
shoot people, not dope.
TOXIC NARCOTIC
SHOOT PEOPLE NOT DOPE CDEP
5 NEW SONGS FROM BOSTON'S FINEST!
PAY NO MORE THAN $5.99
NAKED AGGRESSION
GUT WRINGING MACHINE CD
RE-ISSUE OF THIER LAST ALBUM WITH ORIGINAL RECORDING AND ARTWORK!
GIRLUSH FIGURE
ROTTEN TO THE CORE CD
BRAND NEW FULL LENGTH CD FROM THIS BALTIMORE BASED PUNK ROCK TRIO !
STFU
split cd
MONSTER SQUAD
STFU/MONSTER SQUAD
SPLIT CD
TWO GREAT HC/PUNK BANDS ON THIS SPLIT RELEASE!
NO ESCAPE
FOR THE WORSE
Couldn't Give Two Shits About The Kids
HELLA-WICKED
CZOLGOSZ
GUERNICA CD
BRAND NEW FULL LENGTH CD!
STATE CONTROL
NO ESCAPE CD
GREAT NEW BOSTON PUNK BAND!
FOR THE WORSE
"COULDN'T GIVE TWO SHITS ABOUT THE KIDS" CD - BOSTON HARDCORE
TOMMY & THE TERRORS
WHISKEY REBELS SPLIT 7"
BOSTON MEETS SACRAMENTO!
RODENT POPSICLE RECORDS P.O. BOX 1143 ALLSTON, MA 02134 www.RODENTPOPSICLE.com

As advertised on T.V.
SUPERHITS
THE MEXICAN BLACKBIRDS
Dirt Bike Annie
THE ELECTRIC EYE
"ELECTRIC WISDOM"
CD ZZZ 36
THE MEXICAN BLACKBIRDS
"JUST TO SPITE YOU"
CD ZZZ 34
DIRT BIKE ANNIE
"SHOW US YOUR DEMONS"
CD/ LP ZZZ 33
punk rock
dirtnap
DIRTNAP RECORDS
PO BOX 21249
SEATTLE WA 98111
WWW.DIRTNAPRECS.COM
100'S OF NON DIRTNAP TITLES AVAILABLE AS WELL! ORDER ONLINE AT WWW .DIRTNAPRECS.COM
MORE DIRTNAP!
THEBRIEFS
OFF THE CHARTS
THE BRIEFS
"OFF THE CHARTS"
CD/ LP ZZZ 31
Exploding Hearts
Guitar Romantic
THE EXPLODING HEARTS
"GUITAR ROMANTIC"
CD ZZZ 29
ALSO OUT NOW: FM KNIVES 7" • JACKIE & THE CONTROL TOPS/ URSULA & THE ANDROIDS SPLIT 7"
COMING SOON: THE MINDS "PLASTIC GIRLS" CD • PULSES "LITTLE BROTHERS" 10"/CD-EP • DISKORDS 7" • THE ENDS 7" • THE SPITS LP/CD.
DISTIBUTED BY MORDAM


TWO TONE
PUNK, MOD, SKIN, SKA, REGGAE
Clothes • Shoes • Boots • T-Shirts • Accessories
Records • CDS • Videos • Fanzines • Books
251 MAIN AVENUE
PASSAIC, N.J. 07055
Hours: Mon-Sat 11-7
Sun 12-5
(973) 778-7478
Send $1 For Our Mail Order Catalog
WWW.TWOTONE.WS

Hardcore Punk for Hardcore Punks since 1991 Havoc Records Hardcore Punk for Hard

HAVOC records

havocrex.com

mailorder/PO BOX 8585/MINNEAPOLIS MN 55408

7" 3$ USA/ 4$ air can/mex/ 5$ air world/ LP 8$ USA/ 12$ air can/mex/ 12$ surface world/ 16$ air world/ CD 8$ everywhere.

DAMAGE DEPOSIT STRAIGHT TO THE BOTTOM 7" EP 2nd ep, hard charging Infest influenced thrash core with punishing break downs and positive/political lyrics. Slick layout and sick production. HC 7034.

SKITSYSTEM GRA VARID SVARTA TANKAR LP/CD First LP repressed on vinyl and CD! Massive assault of Swedish crust/hardcore. LP HC 1210 CD HC 5010

TEAR IT UP TAKING YOU DOWN WITH ME Follow up to the modern classic NOTHING TO NOTHING. 7 new tracks of damaged HC, mixing thrashcore with the rock out punch mid-period Black Flag. CD contains much bonus tracks. LP HC 1212 CD HC 5012

KAAOS RISTIINAULITTU KAAOS 1984 Finnish HC classic re-issued by Havoc and Fight records. Essential out of control HC in the early 80's Tampere Finland style; 3 bonus tracks not on the original press. LP HC 1217

CAUSTIC CHRIST CAN'T RELATE Total nuclear devastation from Pittsburgh HC/Punk vets. An unholy mix of early 80's US HC and Scandanavian crust. CD contains 7" and splits as bonus tracks. LP HC 1216 CD HC 5016

ANY LAST WORDS S/T Wicked fast HC in the style of Life's Halt or No Justice. A crucial mix of early 80's thrash and fast late 80's SEHC. HC 7033

FROM ASHES RISE/VICTIMS SPLIT From Ashes Rise brings forth 8 new tracks of devastating dark HC power while Victims unleash total Scandinavian HC assault. Flawless production and Pushead cover art put this one over the top. LP HC 1211 CD HC 5011

VARIOUS NO HOLD BACK ALL ATTACK Compilation of MN/St. Paul punk and HC. 54 bands! Unreleased tracks from Dillinger 4, Misery, Martyr AD, Holding On, Soviettes, many more. USA $10 ppd, Can/Mex $13, World $21 air/$13 Surface/ 2x CD $12 ppd worldwide. TRIPLE LP HC 1213 DOUBLE CD HG 5013

DAMAGE DEPOSIT DO DAMAGE 7" 8 tracks of critical thrash and sick breakdowns, mix of early 80's Boston style HC w/ Youth Crew Crunch. Ex-Code 13. HC 7032

PATH OF DESTRUCTION 1AM 7" Feel the Darkness era Poison Idea style HC. Ex- Assrash, Pontius Pilate, and Code 13. HC 7031

DESTROY Discography CD Compiles all vinyl releases of crustcore band. 52 Tracks. HC 5008

SPITTING TEETH DON'T BELIEVE THE HYPE 7" Off the hook fast critical HC from Seattle. The guys who brought you the Million Man Mosh return to burn! HC 7030

AMDI PETERSEN'S ARME BLOD SER MERE VIRKELIGT UD PA FILM 7" 2nd EP from Danish HC ragers, Like missing Dischord 7" from 1981, or lost Black Flag sessions from 1980 in Danish! HC 7029

VITAMIN X DOWN THE DRAIN 2nd LP, fast SE thrash like Lifes Halt, DS 13. LP HC 1207 CD HC 5007

WOLFBRIGADE PROGRESSION/REGRESSION Blazing Scandinavian D-beat HC w/ a touch of melody and Swedish metal influences. Formerly known as Wolfpack. LP HC 1206 CD HC 5006

CAUSTIC CHRIST S/T Rampaging first 7", Pittsburgh veterans kick out the best possible mix of early 80's HC + Scandinavian HC. HC 7028

RIISTETYT TERVETUOLA KUOLEMA 80's Finnish HC veterans return. Combines the 80's Finnish HC sound with modern crust core. HC 7027

SKITSYSTEM ENKEL RESA TILL RANNSTENEN 2nd LP, rampaging dark D-Beat Scandinavian hardcore LP HC 1205 CD HC 5005

NINE SHOCKS TERROR ZEN AND THE ART OF BEATING YOUR ASS High Voltage Japanese inspired Cleveland HC. Fully remastered reissue of the Japanese only LP. CD is a discog. of all material except Sound Pollution LP. LP HC 1204 CD HC 5009

MISERY THE EARLY YEARS Includes the Born, Fed, Slaughtered, Blindead, and Children of War 7"s, the Misery side of the split w/ SDS, and the Production Through Destruction LP. CD HC 5004

HOLDING ON JUST ANOTHER DAY Crucial TC Hardcore, 1st LP. Aggressive, powerful mix of early 80's thrash+youth crew HC LP HC 1203 CD HC 5003

DS-13 KILLED BY THE KIDS One of the best bands in HC today. Amazing 2nd LP of early 80's style thrash/HC/punk. Excellent production, Pushead cover art. LP HC 1202 CD HC 5003

CODE 13 COMPLETE DISCOGRAPHY 1994-2000 All 7"s and comp. tracks w/ 1 unreleased song. CD HC 5001

ASSEMBLY OF GOD SUBMISSION OBEDIENCE DENIAL Ex-Brother Inferior fast political HC/punk. 7" HC 7026

VITAMIN X PEOPLE THAT BLEED 3rd 7" by this Dutch sXe band. Fast HC like DS-13 or Life's Halt. Great political lyrics and high energy HC. HC 7025

TEAR IT UP S/T Ex Dead Nation, killer fast HC w/ drive and energy. 7" HC 7024

DS-13/CODE 13 13 song split 7". Sweden and MN unite: fast raw HC pride. HC 7023

REAL ENEMY/HOLDING ON Twin Cities HC split 7". Political sXe + youth crew HC. HC 7022.5

NINE SHOCKS TERROR MOBILE TERROR UNIT 7" EP. HC 7022

KAAOS NUKKE . 7" HC 7021

CLUSTERBOMBUNIT AND THE DIRTY LITTLE WEAPONS 7"EP . HC 7020

UNITED SUPERVILLAINS ESCAPIST 7" HC 7019

SPAZM 151 S/T 7" HC 7018

DS-13 ABORTED TEEN GENERATION 7" U.S. press of this amazing Swedish HC band. Fast, Powerful old school HC. HC 7017

CODE 13 A PART OF AMERICA DIED TODAY 7" 3rd and best EP from MN thrash punk defenders of the faith. 12 songs. HC 7016

TAMPERE SS KUOLUTT & KUOPATTU 7" Demo and comp. tracks from this crucial Finnish band of the early 80's. HC 7015

TAMPERE SS SS SOTAA 7" More incredible Finnish thrash/HC first released in '83. HC 7014

NOTA/BROTHER INFERIOR 7" HC 7013

PROTESTI S/T 8 track 7" HC 7012

MURDERERS S/T 7" HC 7009

CODE 13 THEY MADE A WASTELAND AND CALLED IT PEACE 7" HC 7008

H-100's TEXAS DEATH MATCH 7" HC 7007

MASSKONTROLL WARPATH 7" HC 7006

CODE 13 DOOMED SOCIETY 7" HC 7005

BRISTLE SYSTEM 7" HC 7004

AUS ROTTEN FUCK NAZI SYMPATHY 7" HC 7003

CIVIL DISOBEDIENCE 7" HC 7002

DESTROY BURN THIS RACIST SYSTEM DOWN 7" HC 7001

new releases

HC 1212 HC 5012

HC 1217

HC 1216 HC 5016

HC 7033

bullet belts are available in the USA. You will need approx 2 links for each inch of hip measurement brass 30c each, chrome 60c each

For complete descriptions and to see our t-shirt selections visit us at WWW.HAVOCREX.COM Send US cash or MO payable to Havoc Records (no checks). Orders shipped via media mail (2-3 weeks). Overseas will take longer

---

RunnAmuckS

OF A DIFFERENT BREED

THE NEW ALBUM ON SIX WEEKS RECORDS

STILL AVAILABLE..
ON THE BRINK CD/LP
UP FROM THE MUCK CD
SPLIT 7" W/ THE LUMPS

CD'S & LP'S $6
7"S $3
FOREIGN ADD $2

JOSH DOBBS/ 810 S. WINTER PARK DR.
CASSELBERRY FL 32707/ USA SMERGY5158@AOL.COM

RUNNAMUCKS.COM

---

new punk 7" records

THE CADAVERS

$4 (US)
$6 (WORLD)

SELF TITLED 7"

"NEWEST" RELEASE FROM THIS PRE-BODIES BAND. THIS IS THE FOLLOW UP TO THE "NEVERMIND THE BODIES" 7" THAT WAS RECENTLY RELEASED ON NOMA BEACH RECORDS. 3 MORE SONGS FROM 1993 THAT HAVE NOT YET SEEN THE LIGHT OF DAY. FANS OF THE BODIES TAKE NOTE AS YOU WILL SWEAR THIS IS LOST DEMOS FROM THE BODIES. LIMITED TO 500. FIRST 100 COME WITH DIFFERENT COVER

THE BELTONES

$4 (US)
$6 (WORLD)

shitty in pink 7"

2ND PRESS RELEASED WITH A DIFFERENT COVER PRESSED ON COLORED VINYL. LIMITED TO 250.

BATTLE FOR THE AIRWAVES VOL.2 7"

$4 (US)
$6 (WORLD)

ONE NEW SONG EACH FROM:

TEMPLARS, BODIES, WRETCHED ONES, WORKIN STIFFS

THE SHRINKS

$4 (US)
$6 (WORLD)

mymindsgone 7"

4 SONG RIPPER FROM SF. FIRST PUNK 7" EVER RELEASED BY AN ALL-MENTALLY RETARDED LINE-UP.

RADIO RECORDS
PO BOX 1452
SONOMA, CA 95476

19 CALIFORNIA 77 RADIO RECORDS

www.vom.com/~radio77/index.htm

KANGAROO RECORDS

Kangaroo Records
c/o Henk Smit
Middenweg 13, 1098 AA
Amsterdam, Holland
mail: tyson@xs4all.nl

Brand new records:

Strung Up - 7 song 7"	US HC
D.S.B. - Battle into... 7"	Jap. HC
D.S.B. - Pure cult.... 7"	Jap. HC
Career Suicide 7"	Can HC

Still fresh:

Milkman LP/CD	NL HC
Gospelfuckers LP/CD	NL HC
Runnamucks LP	US HC
Bury the Living 7"	US HC

Upcoming stuff:

Weaving the Deathbag 7"	US HC
Career Suicide CD	Can HC
Bury the Living CD	US HC
Weaving the Deathbag CD	US HC

All hardcore, no la-la-la
web: www.geocities.com/tysonkangaroo

CLASSIFIEDS

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. Really, it's true.

NEW FROM TERRAPHILE RECORDS – Counterpoise 'Lest We Forget' 19 songs from the early and late recordings of the band – 11"x14" poster – 12 page booklet - $6 ppd – well concealed cash or check with pay to: line Blank Terraphile, PO Box 317741, Cincinnati, Ohio 45231.

28 Y/O MALE with mental illness into punk rock, bikes, Buddhism looking for pen pals. Jasper, PO Box 801844, Santa Clarita, CA 91380-1844.

MY NAME IS CHADD. I am currently in prison for the next 3 years. I am only allowed music on cassette tapes. They must be plastic wrapped and sent from a distro. I am interested in any distro cheets which I may find any HC/punk, grind, metal cassettes that I can order. Will send money orders. Chadd Beuerlin, #424-439, PO Box 1812, Marion, OH 43301.

JESUS OWES ME $20 Show people what's happening. Black t-shirt, white lettering. M,L,XL send $18.50. Specify title and size to Perfect Circle, 512 Northampton Street, Edwardsville, PA 18704.

Punk/Hardcore/Grind bands: looking for a place to record that understands your sound? Check out the JAM ROOM recording studio in Columbia, SC. This world famous studio has produced recordings for THE QUEERS, ANTISCHISM, INITIAL STATE, ASSFACTOR 4, IN/HUMANITY, DAMAD, KYLESA, GUYANA PUNCH LINE, FROM SAFETY TO WHERE, STRETCH ARMSTRONG, DEATHREAT, DROP DEAD, and LOS CRUDOS. 24 track analog, ADAT, or 32 track digital recording services as well as mastering and protools editing. For more info: www.jamroomstudio.com <http://www.jamroomstudio.com/> or 803-787-1144. Ask about the punk demo special.

READING PA SKATE PARK Anyone with info on the Reading, PA Skate Park, like when it was built or if they have photos they'd like to contribute, please get in touch at nineyearsafter.hotmail.com or write Nine Years After fanzine, PO Box 229, Reading, PA 19603.

STAY ALL OVER THE WORLD FOR FREE. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. You don't have to be in a band! If you like people more than hotels, find out about THE WORLD FOR FREE. $20 a year membership. For information write to:THE WORLD FOR FREE, PO Box 137-M,Prince Street Station, New York NY 10012, USA.Email: info@worldforfree.com or via the web: http://worldforfree.com

VIDEOS! AFI, Bad Religion, Circle Jerks, Citizen Fish, Exploited, Hot Water Music, Jello, Joe Strummer, MDC, Pennywise, Ramones, Rancid, Samiam, Snuff, Social Distortion, Tiger Army, Zoinks, & more! Write to Mike Macdonald, PO Box 68, Bishop, CA 93515 for complete list.

FEMALE PUNKS, NON-VIOLENT ACTIVISTS, artists, musicians, bands, photographers, blog & zine writers &distributors...Join us! No fees. Our B.A.N.D. of bands received awesome reviews from Slug & Lettuce, Xerography Debt &more! Reviews on website. All genres & races. Love, feeding the hungry, unity &freedom! www.DSAME.com.

THE TYPE OF TWISTED TRASH you'd expect on the internet, travelogues, printed pranks, strange articles, kooky archives, music reviews and the ever-increasing interview project. Abandon all hope...www.feastofhateandfear.com.

NINE YEARS AFTER fanzine out now! Issue #5 features: Cracked Up, Nine Shocks Terror, Gloom Records plus reviews, top 20 worst punk/hardcore records of all time. Free with one stamp in the USA and worldwide two stamps. Write to: Nine Years After fanzine, PO Box 229, Reading, PA 19603.

FREE CDS!! Get the new False Profit CD for free. Hardcore thrash punk the way it's supposed to be done. Send $2 for shipping to: Pillage Records, Rt. 1, Box 214, French Creek, WV 26218. First 200 come with sticker.

NERO FIDDLED WHILE ROME BURNED zine – quarterly investigative publication exposing the corrupt Imperial Nazi Bush rogue regime (illegally occupying both Baghdad and DC) for its countless crimes against humanity. ($1 USA $2 Elsewhere). Cash to: Jacob David / PO Box 3050 / Eureka, California, USA 95502.

THE MAMA P AND BABY B FAMILY VALUES HOUR, broadcasts Sundays on 88.7 FM in Brooklyn, NY. We play mind bombing punk rock. Send us CDs only for airplay. Mama P, 57 Thames Street, 2nd Flr, Brooklyn, NY 11237.

BANDS & SOLO ARTISTS WANTED. Compilation CD forming now! Various music styles welcome. Visit www.3000records.com or just search online for "3000 records".

THE INDIE BIBLE is a huge resource for bands. It contains thousands of contacts including radio stations, magazines, web sites, great articles, and much more! www.theindiebible.com.

FAST, RAW OLD STYLE PUNK/HARDCORE. Free downloads of 70 songs at http://www.mp3.com.au/stillborns Bootlegging is encouraged. 47 song CDR's and tapes are both $2 postage paid. Send money orders, checks or cash to Chuck Martin, PO Box 666, Greensburg, IN 47240-0666.

FOR THE BIGGEST AND BEST CATALOG of rare punk rock records, shits, buttons, patches, stickers, studded belts, studs, etc...from bands like: The Adicts, Adverts, China White, Dead Kennedys, The Misfits, Zounds, Crass, Subhumans, The Dickies, and THOUSANDS more, send $1.00 or three stamps (2 IRC's or $2.00 overseas) to: Dr. Strange Records, PO Box 1058, Alta Loma, CA 91701, USA. Or check out our website: www.drstrange.com. Also when in Southern California, visit our store (40 miles east of Los Angeles) (909) 944-1778. Open 10:00 to 7:00 every day.

MAXIMUMROCKNROLL
PO BOX 460760
San Francisco, CA
94146-0760

Presorted Standard
US Postage Paid
San Francisco, CA
Permit No. 728